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May 13
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THE COLLECTION
OF
Pictures and Drawings
OF THE LATE
THE RIGHT HON. SIR J. C. DAY

**On THURSDAY, MAY 13, 1909,
and Following Day**

ILLUSTRATED CATALOGUE, PRICE TEN SHILLINGS

Under this proposal so as to cause the least possible interference to the business of the Government, the proposed change is being made.

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SIR JOHN DAY'S COLLECTION.

Messrs. Christie's rooms are now filled with the well-known collection of pictures and drawings formed by the late Sir John Day, formerly a Judge of the High Court; and these will be sold on Thursday and Friday next. On the first day 123 oil pictures will be sold, and on the second 166 drawings, most of them in water-colour.

Nearly all the pictures are of the so-called Barbizon school and of the modern Dutch school; and this latter supplies the great majority of the drawings, the art of water-colour having been far more diligently practised by Josef Israels, the brothers Maris, Mesdag, and Mauve than by the men of Barbizon. The exception is the case of the eminent French painter Harpignies, happily still living, who has always been fond of water-colour, and by whom the collection includes 20 drawings of remarkable beauty. It may indeed be said generally that the water-colours are relatively better than the pictures; it would be easy to show finer Corots and Daubignys, but not at all easy to point to better water-colours than many of those by Israels, Mauve, Neuhuys, James Maris, and Harpignies, which are now to be seen at Christie's. Those by Bosboom, too, the painter of church interiors, whose work shows him to have been a true descendant of Rembrandt, are very remarkable.

As to the pictures, they are nearly all of cabinet size, the chief exceptions being a fine Harpignies and a rather dark moonlight by Daubigny, which hang in the two "centres" of the principal room. Of the rest, it is not our business to pick and choose, but merely to indicate a few of the chief contents of the collection. To take the rarest first, there are three Millets, one of which, "The Goose-Maiden" is a work of high finish and exceptional charm; while another, "Les Nageurs," is little more than a powerful sketch of two men swimming, conveying very thoroughly the impression of vigorous movement. By Théodore Rousseau there are five little pictures, including the beautiful "River Scene" from the Pecarère collection. By Troyon there is only one small panel, but it is of high quality; and of course of the more prolific masters, Daubigny and Jules Dupré, there are many. The Corots, which number twelve, of which four are illustrated in the special catalogue, are good, but not exceptional, the best being the rather dark "Woodcutters" and the clear sunny "Ferry," though the latter is a good deal stained, whether in the varnish or in the paint it is hard to say. A little picture which will excite keen competition is the little "Feeding Chickens" of Matthew Maris, as will the same painter's "Four Mills," not only for their charm of colour, but because the painter, who is still living, can seldom or never be induced to paint, so that his pictures are extremely rare.

This sale will be followed next week by that of the rather similar, though smaller and in some ways choicer, collection of Mr. E. H. Cuthbertson. It will contain Barbizon pictures of extraordinary quality, and one or two fine works of the Early English school. Probably these two will be the chief sales of the year, for collections of Old Masters do not seem, for the moment, to be forthcoming.

SALE OF SIR JOHN DAY'S PICTURES. 14/5/09

HIGH PRICES.

Messrs. Christie, Manson, and Woods began yesterday and will continue to-day the sale of the important collection of modern pictures and water-colour drawings, chiefly of the Continental schools, of the late Sir John Charles Day. A notice of the collection appeared in *The Times* of Tuesday last, and since then the sale rooms have been filled daily with English and foreign visitors. The large sale room yesterday was inconveniently crowded, and probably one-half of those present were foreigners, among them being Mr. A. Neuhuys, one of the most distinguished of modern Dutch artists.

Various estimates have been made during the last few days as to the total amount likely to be realized, but £80,000 seems to have been the maximum prophesied for the two days' sale. But the most optimistic predictions fell far short of the result, for yesterday's sale of 123 pictures produced no less than £75,110 14s., the prices being in several cases the highest on record. Messrs. Obach, of Bond-street, through whom many of the pictures were purchased, inform us that the portion sold yesterday cost the late Sir John Day £37,500, or rather less than half the amount realized; and that 11 examples of Harpignies cost £2,265, as compared with the £6,070 which they now realized. Sir John Day began collecting pictures of the Barbizon and Dutch schools about 1879, and the dealer who chiefly supplied him with pictures from that date until 1885 has kindly furnished us with some interesting details as to cost prices, which will be found quoted in the following report.

MILLET AND COROT.

The honours of the day fell to J. F. Millet, whose small picture of "The Goose-Maiden," a peasant girl standing in the foreground leaning on a stick, a flock of geese by a stream behind her, 12½ in. by 9½ in., was started at 500 guineas, and, after an animated competition between most of the dealers present, fell to Mr. Blaker, of the Holburne Museum, Bath, for 5,000 guineas. This picture was at one time in the collection of Mr. J. McGavin, of Glasgow, and was purchased by Messrs. Obach for £3,400. This constitutes a "record" so far as England is concerned. "Le Vannneur" at the Secrétan sale at Christie's in 1889 sold for 3,400 guineas. In America \$60,000 was paid at the J. T. Martin sale in New York last month for "Going to Work—Dawn of Day," this being nearly four times as much as Mr. Martin paid for it in 1882. There were two other Millets in yesterday's sale, "The Village of Greville," a peasant woman driving sheep through the village, evening effect, 14½ in. by 17½ in., 330 guineas (Wallis)—this cost Sir John Day £240; and "Les Nageurs," on panel, 8½ in. by 12½ in., 600 guineas (Wallis).

The 12 examples of J. B. C. Corot contributed nearly £12,000 to the day's total. The most important was "The Ferry," a woody river scene with two figures in a punt, 17½ in. by 23½ in.; this, with several other pictures in this collection, was in that of the late Lord Powerscourt, purchased privately some 30 years ago by Mr. Buck, the well-known dealer, who sold "The Ferry" to Sir John Day for £350. Yesterday's bidding was started at 1,000 guineas, and at 2,800 guineas Messrs. Bousso, Valadon were declared the purchasers. "The Woodcutters," a view on the edge of a wood with two woodmen sawing the trunk of a tree in the foreground, 23 in. by 32 in., was sold to the late owner for £410, and now realized 1,450 guineas, being purchased by the American dealers, Messrs. Scott, Fowles and Co., who also secured "Entrée au Village de Coubron," a road by the side of a stream leading to the village, with peasant women, horse and cart, 17½ in. by 23½ in., from the Henri Hecht collection, 1891—1,800 guineas; and the "Souvenir d'Italie," a woodman near a clump of trees on the left, a classical building in the distance to right, 16 in. by 24 in.—950 guineas. The other Corots included "La Chaumière des Dunes," a sandy path by a lake with three peasant women—1,350 guineas (Bousso, Valadon); "Saintry," a sandy road scene with peasants and a cow, 14 in. by 21½ in.—850 guineas (Wallis)—this came from the Ernest May sale of 1899, when it realized 12,000f. and is illustrated in Roger Mille's "Album Classique des Chefs d'Œuvres de Corot"; and a river scene with a peasant woman and two cows on the right, on panel, 12½ in. by 15½ in.—820 guineas (Arnold and Tripp, of Paris).

Particularly valuable, seeing a tolerably representative gathering of the work of Matthew Maris, a painter who was in Paris and in a measure

OTHER FRENCH ARTISTS.

The Corots were followed by eleven examples of C. F. Daubigny, two of which reached four figures. The highest price was paid for "Les Bords de l'Oise," a row of trees by the side of a river, a man in a punt, on panel, 13½ in. by 22½ in., 1871—1,800 guineas (Scott, Fowles, and Co.); the next best being given for "The Harvest Moon," a riuilet flowing through a woodland glade, on panel, 25 in. by 43 in., 1876—1,000 guineas (Obach). The others included:—"Le Petit Port," on panel, 8½ in. by 14 in.—550 guineas (Wallis); "Bords de Rivière," on panel, 11 in. by 18½ in., 1870—850 guineas (Boussod, Valadon, and Co.); "Seaweed Harvest," on panel, 9½ in. by 23 in., 1870—360 guineas (Wallis)—this cost the late owner £120—and a view on the Seine looking across the river, houseboat against the left bank, on panel, 7½ in. by 15½ in.—430 guineas (Tooth)—this cost Sir John Day £40.

Of N. Diaz, there were five examples, "Evening," on panel, 18½ in. by 25½ in., 850 guineas (Boussod, Valadon); "Autumn in the Woods," on panel, 11 in. by 14½ in., 1871, 460 guineas (Scott, Fowles, and Co.)—this cost £320; and a herd of cattle, sunset, on panel, 11 in. by 16 in., 360 guineas (Reid). The more important of the five by Jules Dupré were a woody landscape with a peasant woman on a path leading to a cottage, 13½ in. by 18 in., 520 guineas (Wallis); and a river scene with a man in a punt, 7½ in. by 9½ in., 520 guineas (Arnold and Tripp).

The most important of the 11 pictures by H. Harpignies was that called "Solitude," a river scene with high banks, a large tree overhanging the water on the right, sunset effect, 37 in. by 59 in.; this picture, which cost Sir John Day £500, was exhibited at the Salon of 1897, where it gained the *Médaille d'Honneur*, and now realized 1,800 guineas (Knöedler), an English "record" price for a work by this venerable artist; Messrs. Knöedler also purchased two others by Harpignies, "Bords de la Cance aux Loups," 23½ in. by 32 in., 1895, 900 guineas, and "La Vieille Route de Fargiau à St. Privé," 10½ in. by 31½ in., 1898, 820 guineas. There were also "Coucher de Soleil," 23½ in. by 31½ in., 1887, 550 guineas (Arnold and Tripp); "Returning Home, Sunset," 20 in. by 28½ in., 1888, 520 guineas (Cremetti); and the ruins of a castle, evening, 23 in. by 31½ in., 1899, 600 guineas (Obach).

One by Ch. Jacque, "The Shepherdess," a landscape at the edge of a wood, 31½ in. by 24½ in., realized 1,680 guineas (Tooth); five by Th. Rousseau included a river scene with a man fishing from a punt, on panel, 12 in. by 15½ in., 520 guineas (Obach)—the previous "record" for this artist was 400 guineas; one by C. Troyon, "The Return of the Flock," sunset, on panel, 9½ in. by 15½ in., 420 guineas (Boussod); and one by F. Ziem, "The Port of Marseilles," 26 in. by 20½ in., 420 guineas (Bernheim).

MATTHEW, JACOB, AND W. MARIS.

The most remarkable "advances" of the day were probably those in connexion with two small pictures by Matthew Maris. The first of these, "The Four Mills," a town on the further bank of a river; standing well above the red roofs of the houses are seen four windmills, 8½ in. by 11½ in., dated 1871, came from the collection of the late Lord Powerscourt; Sir John Day gave £120 for it; yesterday, bidding started at 1,000 guineas, and at 3,300 guineas the picture fell to Mr. Alec. Reid, of Glasgow. The second picture, "Feeding Chickens," a girl in buff dress and blue cap feeding chickens with some grain, 13½ in. by 8 in., 1872, was formerly in the collection of Mr. G. W. Reid, of the Print Room, British Museum; it was sold to the late owner for £300, and now fell at 3,000 guineas, also to Mr. Reid, of Glasgow. On an outlay, therefore, of £420 Sir John Day's executors have realized a profit of over £8,000. The previous highest price given in England for an example of this artist was 1,900 guineas, realized at the Bruce sale in 1903.

Fifteen pictures were by Jacob Maris. A view near Dordrecht, buildings and windmill on the bank of a river, 17½ in. by 28½ in., reached 1,600 guineas (Obach); and the others included "Ploughing," 16 in. by 28½ in., 950 guineas (Obach); "Old Delft," 21½ in. by 27½ in., 1,100 guineas (Boussod, Valadon); "Dordrecht, 20 in. by 24 in., 1,270 guineas (Preyer, of The Hague); "At the Well," a peasant woman filling a pail with water, 15½ in. by 21½ in., 1870, 630 guineas (Wallis); "Les Brouetteries de Sable," 17½ in. by 20 in., 720 guineas (Wallis); "Amsterdam from the River," 11½ in. by 16½ in., 740 guineas (Preyer); "A Stormy Day," 14 in. by 22½ in., 820 guineas (Buffa); "Chemin de Halage," 18½ in. by 15½ in., 580 guineas (Lefevre); "Washerwomen by a Stream," 22 in. by 14½ in., 900 guineas (Boussod, Valadon); "Amsterdam, 9½ in. by 12½ in., 850 guineas (J. Reid)—this cost £80; "The Return of the Fishing-

Boats," 17 in. by 11½ in., 600 guineas (Preyer)—this cost £88; and a canal at Amsterdam, with steamer and barges, on panel, 7 in. by 9 in., 600 guineas (Wallis)—this cost £80.

Six by Willem Maris were all purchased by Mr. Lefevre. "Milking Time," 22½ in. by 15½ in., was sold for 460 guineas—this cost £64; and three others which cost £129 now realized nearly ten times that sum.

MAUVE AND OTHERS.

There were also some remarkable advances in the prices paid for the examples of A. Mauve, whose previous English "record" was 580 guineas. The most important of the eight pictures by this artist was the "Troupeau de Moutons sous Bois," a peasant driving a flock of sheep under the shade of a wood, 19½ in. by 35½ in., one of the two finished pictures, not signed, found in the artist's studio after his death; Messrs. Obach sold this to Sir John Day about 1888 for £150, and it was now purchased by Mr. Reinhart, of Chicago, for 2,700 guineas. The next picture, "Lisière de Bois," 21½ in. by 29½ in., was sold to the late owner in 1887 for £120, and now realized 2,020 guineas (Boussod, Valadon, and Co.). The others by Mauve included "Marsh-lands, evening," 23 in. by 35½ in.—650 guineas (Drucker); this cost £70; "The Wood Cart," 11½ in. by 19½ in.—600 guineas (Obach), which cost £42; and a shepherd and his flock, on panel, 7½ in. by 12½ in.—720 guineas (Knöedler), which cost £30.

Six pictures were by Josef Israels. "Bonheur Maternel," 29 in. by 23 in., realized 1,080 guineas (Boussod, Valadon, and Co.); and one by E. Van Marcke, cattle resting in a pasture, 12½ in. by 20½ in., brought 700 guineas (Boussod, Valadon, and Co.).

The total reached yesterday is the highest for a single day's picture sale since the Vaile dispersal of five years ago; and the sale of the catalogues at 6d. each has contributed £27 to the funds of the Artists' General Benevolent Institution.

SALE OF SIR JOHN DAY'S DRAWINGS.

TOTAL OF NEARLY £95,000.

Messrs. Christie concluded yesterday the dispersal of the late Sir John Charles Day's important collection of modern pictures and water-colour drawings, chiefly of the Continental school, and high prices were again realized, 165 drawings producing a total of £19,835 lls., as compared with the estimated cost of £6,350, or rather more than three times the original outlay. The two days' sale of 289 lots realized £94,946 6s., and constitutes quite the most remarkable event of its kind which has ever occurred in this country.

It was announced at yesterday's sale that the important example of Th. Rousseau, a river scene with a man fishing from a punt, on panel, 12 in. by 15½ in., purchased on Thursday by Messrs. Obach for 520 guineas, has been offered as a gift to the Trustees of the National Gallery by the gentleman for whom it was purchased, and that the offer will come before the notice of the Trustees at the next meeting. An interesting anecdote is told, on the highest authority in connexion with the little Matthew Maris picture of "The Four Mills," which realized 3,300 guineas on Thursday. The late M. Goupil, of Paris, paid the artist 100l. for the picture, and at the same time gave him a lecture on the foolishness of painting such unsaleable stuff!

THE MARIS BROTHERS.

Through the courtesy of Mr. Buck and Messrs. Obach we are again able to quote a number of the prices originally paid by Sir John Day for his drawings. The beautiful view of Dordrecht Cathedral, 20½ in. by 30 in., by Jacob Maris, which was started yesterday at 600 guineas, and fell to Messrs. Obach at 1,350 guineas, originally cost £180. The previous English "record" for a drawing by this artist was 410 guineas, realized at the R. T. H. Bruce sale in 1903. There were yesterday 12 other drawings by this artist, on nearly all of which there have been considerable advances. They included "The Old Mill," 15½ in. by 12 in., 420 guineas (Gibson); "Delft, 13 in. by 15½ in.—340 guineas (Lefevre)—this cost £42; "Ploughing," 10½ in. by 14 in.—370 guineas (Buffa)—this cost £35; "The Plough," 8½ in. by 14 in.—560 guineas (Agnew)—this cost £35; a town on a river, 9½ in. by 12 in., 440 guineas (Lefevre)—this cost £40; "On the Towing Path," 11½ in. by 9 in.—370 guineas (Wallis)—this cost £42; and "A Rainy Day," 9½ in. by 15 in.—400 guineas (Agnew).

Two drawings by Willem Maris were:—"Spring Time," a meadow with cattle and ducks in the foreground, 19½ in. by 26½ in.—300 guineas; and "Milking Time," a pasture with cows, and a peasant milking, 14½ in. by 20½ in.—260 guineas, both purchased by Mr. Lefevre. Sir John Day originally

Time, a meadow with cattle and sheep in the foreground, 19 $\frac{1}{2}$ in. by 26 $\frac{1}{2}$ in.—300 guineas; and "Milking Time," a pasture with cows, and a peasant milking, 14 $\frac{1}{2}$ in. by 20 $\frac{1}{2}$ in.—280 guineas, both purchased by Mr. Lefevre. Sir John Day originally paid £44 and £52 respectively for these drawings.

MAUVE, ISRAELS, AND NEUHUYS.

One of the features of yesterday's sale was the high price—nearly three times the previous English "record"—for a drawing by Anton Mauve, "Returning to the Fold," a shepherd and a peasant woman, with a dog, driving sheep into a barn, 17in. by 25in. For this drawing, which cost the late owner £150, bidding started at 500 guineas, and ceased at 1,350 guineas (Preyer). Another drawing by the same, "The Return of the Flock," 21in. by 17 $\frac{1}{2}$ in., which cost £100, now realized 900 guineas (Bufla). Five others by Mauve included "Opening the Gate," a shepherd with some sheep at the gate of a pasture, 10 $\frac{1}{2}$ in. by 16 $\frac{1}{2}$ in.—740 guineas (Gooden and Fox); and "Leaving the Fold," a shepherd and his dog standing at the door of a shed through which sheep are passing out—610 guineas (Wallis).

The more important of the eight by Josef Israels included "The Angler," a peasant standing under a willow tree, fishing in a stream, 28 $\frac{1}{2}$ in. by 23 $\frac{1}{2}$ in.—500 guineas (Drucker); "Mending the Nets," 8 $\frac{1}{2}$ in. by 16 $\frac{1}{2}$ in.—420 guineas (Agnew); and "The Young Fishwife," 10 $\frac{1}{2}$ in. by 7 $\frac{1}{2}$ in.—285 guineas (Scott, Fowles, and Co.). Four by A. Neuhuys included "Hide and Seek," 29in. by 21in.—360 guineas (Boussod, Valadon)—this cost £100; and "Minding Baby," 14in. by 19 $\frac{1}{2}$ in.—270 guineas (Gooden and Fox). Of four by J. Weissenbruch the most important was "Haarlem," 17 $\frac{1}{2}$ in. by 26 $\frac{1}{2}$ in.—240 guineas (Preyer).

HARPIGNIES AND OTHERS.

A remarkable series of 20 drawings were by H. Harpignies, whose previous English "record" of 56 guineas was frequently exceeded yesterday. The more important examples of his work included "Le Loing Debordé près St. Privé, Yonne," 14 $\frac{1}{2}$ in. by 21 $\frac{1}{2}$ in., 1882—210 guineas (Agnew); "Une Route de Village, Oisème," 13 $\frac{1}{2}$ in. by 20in., 1888,—150 guineas (Hahn); Olive Trees, Beaulieu, 21in. by 14 $\frac{1}{2}$ in., 1890—100 guineas (Obach); the other drawings varied from 20 guineas to 70 guineas each. Six were by J. Bosboom, whose previous English "record" of 290 guineas was in two instances exceeded. The interior of a church, with a peasant woman and child, 26in. by 18 $\frac{1}{2}$ in., 1887, realized 460 guineas (Reid, of Glasgow); and another interior of a church, with figures, 17 $\frac{1}{2}$ in. by 12 $\frac{1}{2}$ in.—370 guineas (Preyer)—this cost £60. Two by B. J. Blommers, which cost together £140, realized yesterday 450 guineas; and the four by D. A. C. Artz, which originally cost £225, now realized £341 5s.

at Woodmansterne. The villa had belonged to the Hunters' Club, and afterwards to General Burgoyne, the famous soldier and dramatist. He made additions to the house, bought some land adjoining, and then sold the estate to the Earl of Derby. A splendid *fête champêtre* was given at The Oaks in June, 1774, to celebrate the marriage of Lord Stanley to Lady Betty Hamilton. Burgoyne, who, in 1743, had made a runaway marriage with Lady Charlotte Stanley, daughter of the Earl of Derby, wrote a play for the occasion. He called it "The Maid of the Oaks," and it was reproduced by Garrick at Drury Lane Theatre in 1775, with Mrs. Abingdon in the title rôle. It was a sensational evening on the Downs, and the dresses of "the quality,"

with the lively entertainments, caused gossip far and wide. The rural population for many miles around gathered at The Oaks to enjoy the proceedings.

Walton Heath has shared in the festivities of the neighbourhood, and it may be taken for granted that in the good old days it was one of the chosen lands of the highwayman. There is still an Ainsworthian look about the Heath, which speaks of many encounters. The golfers' good natural bunkers of to-day were the hiding-places of forgotten "Gentlemen of the Road."

Remains of buildings by the Romans have been found on the Heath, and at Walton Manor, once a monastery, lived Anne of Cleves, divorced wife of Henry VIII.

Mr. Strang.

MR. WILLIAM STRANG continues to add to a series of portrait-drawings destined for the Royal Library at Windsor, where are those superb human documents and designs by Holbein upon which, to some extent, Mr. Strang has based himself. The Scottish Vice-President

of the International Society has lately made a drawing at Marlborough House of Prince Edward of Wales, and at the Academy are his 'Sir L. Alma-Tadema' and 'Sir John Fisher,' both of whom have been decorated with the Order of Merit.

Art Collecting as an Investment.

THE late Sir John Charles Day was only less well known as an art collector than as a judge. His fine assemblage of pictures and drawings by French and Dutch masters of the nineteenth century was familiar to connoisseurs through the several exhibitions at Messrs. Obach's, from whom the majority of the works were obtained. The wisdom of buying beautiful pictures in advance of popular vogue has from the financial point of view never been more splendidly vindicated. Sir John Day, let it be said emphatically, did not regard works of art in the light of a Stock Exchange counter. He bought pictures to enjoy, in order that he might share somewhat in the thoughts and feelings of the artists, in their romantic, idyllic or profound vision, not that he might make a money profit by selling these self-interpretations as one would a mining share or a railway bond. Nevertheless, the financial results of the sale at Christie's on May 13-14, of the 289 pictures and drawings brought together by Sir John Day, can hardly be matched in the annals of collecting. The first afternoon's total of £75,110 was the highest for a single day

since 1903, and almost certainly eclipsed that for any one-afternoon picture property that did not include Old Masters, dispersed at Christie's. The 123 works cost about £37,500. The aggregate for the 289 lots, £94,946, is higher than for any collection of modern pictures save for the larger Holland Gallery of last year and two or three



(By permission of
Messrs. Knoedler & Co.)

La Loire près Source.

By Henri Harpignies.



The Goose Maiden.

By Jean François Millet.

others. The total outlay is given at about £43,850, leaving a margin of nearly £52,000. On the following table some interesting details appear.

Artist.	Work.	Cost Day.	Realised.
		£	Gs.
1 Millet . . .	Goose Maiden. $12\frac{1}{4} \times 9\frac{1}{2}$. 1867 . . .	3,400	5,000*
2 Matthew Maris . . .	Four Mills. $8\frac{1}{2} \times 11\frac{1}{2}$. 1871. Price paid to artist, £6 . . .	120	3,300*
3 Matthew Maris . . .	Feeding Chickens. $13\frac{1}{4} \times 8$. 1872 . . .	300	3,000
4 Corot. . .	The Ferry. $17\frac{1}{4} \times 23\frac{1}{2}$. . .	350	2,800
5 Corot. . .	Village de Coubron. $17\frac{1}{2} \times 23\frac{1}{2}$. . .	1,550	1,800
6 Corot. . .	The Woodcutters. $23 \times 32\frac{1}{2}$. . .	410	1,450
7 Mauve . . .	Flock of Sheep. $19\frac{1}{4} \times 35\frac{1}{4}$. . .	150	2,700*
8 Mauve . . .	Lisière de Bois. $21\frac{1}{4} \times 29\frac{1}{2}$. . .	120	2,020
9 Mauve . . .	Return to Fold. 17×25 . W.-C. . .	150	1,350
10 Daubigny . . .	Bords de L'Oise. $13\frac{1}{4} \times 22\frac{3}{4}$. . .	1,200	1,800
11 Harpignies . . .	Solitude. 37×59 . 1897 . . .	500	1,800*
12 Jacque . . .	The Shepherdess. $31\frac{3}{4} \times 24\frac{3}{4}$. . .	600	1,680
13 Jacob Maris . . .	Near Dordrecht. $17\frac{1}{4} \times 28\frac{3}{4}$. . .	150	1,600
14 Jacob Maris . . .	Dordrecht Cathedral. $20\frac{1}{2} \times 30$. W.-C. . .	180	1,350
		£9,180	£33,232 10

* Record price to date at auction in this country.

No. 1 almost certainly marks the highest price ever paid for a picture by Sir John Day. It is an open secret that he had the offer of Millet's 'Going to Work,' at £1,200, it afterwards being bought for that sum by Mr. James Donald, who bequeathed it to the Glasgow Gallery. The 'Goose Maiden' formerly belonged to the well-known Scottish collector, Mr. John McGavin, who almost secured the

famous 'L'Angelus' when it was on sale in England for £300 or £400. Writing to Sensier on January 27, 1867, Millet said "I am at work on my Geese . . . I want to make the screams of my Geese ring through the air. Ah! life, life! the life of the whole!" As to No. 2, this was painted soon after the siege of Paris, during which Matthew Maris served at 1s. 3d. a day in the National Guard—surely, as Professor Holmes has said, the strangest recruit since the time of Coleridge. A firm of Paris dealers paid the artist 150 francs for the tiny master-work, counselling him not to paint any more such "unsaleable stuff." The late Viscount Powerscourt reluctantly parted with the picture in the early eighties, and it became Sir John Day's at £120. A fine etched translation of No. 3, by Mr. William Hole, appeared in THE ART JOURNAL 1893. It may be said in passing that 'Thys' Maris, as he used to be called, was from the first beautifully unfit to tread the path of life as others do. "He knew everything of himself, he was a genius," the more robust, less mystical brother, Jacob, was wont to exclaim. In 1869 he went to France on the advice of his mother, she not knowing what to do with her "unpractical son, who preferred to erase and hide his work rather than sell it." For his exquisite 'Souvenir of Amsterdam,' 1871 (THE ART JOURNAL, 1905, Frontispiece) Maris received £15 or £20, whereas one of his countrymen paid 2,000 gs. for it a decade or so ago. Corot, whose lyric genius was unrecognised during his lifetime—for years he could not sell a landscape—is now worshipped in pounds, shillings and pence. No. 6 is one of the first important pictures bought by Sir John Day, this about 1879. No. 7 was found unsigned in the artist's studio at the time of his death. No. 11 gained the medal of honour for this greatest of living landscapists at the Salon of 1897, when the artist was 78. Sir John Day bought it without seeing it, on Messrs. Obach assuring him that they had a fine Harpignies. No. 12 was obtained in exchange for Whistler's haunting 'Valparaiso,' now in the McCulloch Collection, this last having cost Judge Day £600. That was not a wise exchange. Water-colour drawings by Turner, Fred Walker, and Burne-Jones only have at auction in this country realised sums in excess of Nos. 9 and 14. Albert Neuhuys, the veteran Dutch artist, was of those present at the sale, but he did not wait to witness three of his own water-colours, procured by Judge Day for £210, realise 860 gs. The 373 lots of etchings and engravings belonging to Sir John Day, including many by Mr. D. Y. Cameron and fifteen by Mr. Muirhead Bone, fetched £8,600, this bringing the aggregate for the art collection to £103,546.

On May 21st the 101 pictures and drawings belonging to Mr. E. H. Cuthbertson, mostly by Barbizon and Dutch artists, realised the astounding sum of £77,456. Mr. Cuthbertson had not held his possessions anything like as long as Sir John Day, so that, high as were the prices, few of them were in excess of outlay. Two women's portraits for which Romney received 80 gs. in the 1780's fetched 10,300 gs. Rousseau's 'Winding Road' brought 4,600 gs., said to be considerably less than it made in Paris; a cattle piece by Van Marcke 3,800 gs., Jacque's 'The Flock,' 3,200 gs., a Corot landscape 3,150 gs., a view of a wind-milled Dutch village by Jacob Maris 3,000 gs., a picture of the Loire painted by Harpignies in 1899 2,000 gs., each of these being a record price.

Corots were followed by eleven examples
Taubigny, two of which reached four figures.
The first price was paid for "Les Bords de l'Oise,"
by the side of a river, a man in a punt,
No. 34, by 22 1/2 in., 1871-1,800 guineas
(and Co.); the next best being given
for "The Moon," a rivulet flowing through
a landscape, No. 6, by 22 1/2 in., 1876
(and Co.). The last example was

by N. A. ... cost 26; and three others
cost \$129 now realized nearly ten times that

MAUVE AND OTHERS.

There were also some remarkable advances. The
paid for the examples of A. Mauve, the
English "record" was 580 guineas.
Important of the eight pictures by this
the "Troupeau de Moutons sous Bois," a peas-
ing a flock of sheep under the shade of a wo-
by 35 $\frac{1}{2}$ in., one of the two finished pictures
found in the artist's studio after his
Obach sold this to Sir John Day ab-
50, and it was now purchased by Mr.
Chicago, for 2,700 guineas. The new
ière de Bois," 21 $\frac{1}{2}$ in. by 29 $\frac{1}{2}$ in. was
owner in 1887 for £120, and now real-
guineas (Boussod, Valadon, and Co.). The
Mauve included Marsh-lands, evening, 2 $\frac{1}{2}$ in.

in. by 19½ in.—C
panel, 7½ in. by 12½ in.—7
which cost £30.

... were by Josef Israels. "Bonh..."
... realized 1,080 guineas...
... and one by E. ...
... ture, 12 1/2 in. by 8 ...
... Valadon, and Co. ...
... yesterday is the ...
... the "Va" ...
... dated ...
... pair...

SALE OF SI
DRA

TOTAL OF
 s. Christie co. yes. dispersal
 of the late Sir John Day's important collection
 of modern pictures and water-colour drawings
 chiefly of the Continental school, and high prices
 again realized, 165 drawings producing a total
 £19,835 lls., as compared with the estimated
 £6,350, or rather more than three times the
 outlay. The two days' sale of 289 lots
 £94,946 6s., and constitutes quite the most remarkable
 event of its kind which has ever occurred in
 country.

It was announced at yesterday's sale a
important example of Th. Rousseau, a riv
a man fishing from a punt, on panel,
., purchased on Thursday by Messrs.
uneas, has been offered as a gift to t
National Gallery by the gentlemen
purchased, and that the offer will
vice of the Trustees at the next meet
anecdote is told, on the high
with the little Matthew Mar
Mills," which realized 3,300
The late M. Goupil, of Paris, perge
for the picture, and at the same ti
are on the foolishness of painting
staff!

THE MARIS BROTHERS.

the courtesy of Mr. Buck and Mr. ...
are again able to quote a number of ...
inally paid by Sir John Day for his ...
the beautiful view of Dordrecht Cath ...
30in., by Jacob Maris, which was sold ...
day at 600 guineas, and fell to Messrs. ...
50 guineas, originally cost £180. The prev ...
h "record" for a drawing by this artist w ...
guineas, realized at the R. T. H. Bruce sale in ...
There were yesterday 12 other drawings by ...
artist, on nearly all of which there have been con ...
dable advances. They included "The Old Mill," ...
by 12in., 420 guineas (Gibson); Delft, 13in. ...
15 1/2in.—340 guineas Lefevre—this cost £42 ...
doughing," 10 1/2in. —370 guineas (Buffe ...
cost £35; "Landscape with a tower," 8 1/2in by 14in ...
guineas—£35; a town ...
fevre ...

at 2142, 143. Mr. J. ...
 shares and other works ...
 for a little more than

PUN

UAVO

38



in the Gr...

of the H...

11

The O...

... I had ...
 ... the G ...
 ... these circums ...
 ... on that day."—Times, 6.
 ... holiday?
 ... call a "lark"?
 ... jolly day,
 ... doing the Park?
 ... to the Royal Academy,
 ... painters have borne off the bell;
 ... claiming, "I had 'em, I
 ... sported my blunt' on Rozelle."
 ... with his new robes and wig on him.
 ... a judicial Don?
 ... near the boys, seeing this rig on him,
 ... crying "O ...
 ...

1904
May 13
LaChD
C3

CATALOGUE OF
THE HIGHLY IMPORTANT COLLECTION
OF
MODERN PICTURES
AND
Water Colour Drawings
CHIEFLY OF
The Continental Schools
OF

THE RIGHT HON. SIR JOHN CHARLES DAY

Deceased ; late of Falkland Lodge, Newbury, Berkshire,
and formerly of 25 Collingham Gardens, S.W.

Laid out for the estate 11/15-1891

WHICH (*by Order of the Executors*)

Will be Sold by Auction by

MESSRS. CHRISTIE, MANSON & WOODS

AT THEIR GREAT ROOMS

8 KING STREET, ST. JAMES'S SQUARE

On THURSDAY, MAY 13, 1909

AND FOLLOWING DAY

AT ONE O'CLOCK PRECISELY

L. 17573

May be viewed Three Days preceding, and Catalogues had, at
Messrs. CHRISTIE, MANSON AND WOODS' Offices, 8 *King Street,*
St. James's Square, S.W.

CONDITIONS OF SALE.

- I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No person to advance less than 1*s.*; above Five Pounds, 5*s.*; and so on in proportion.
- III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.
- IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5*s.* in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.
- V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two DAYS from the Sale; Messrs. CHRISTIE, MANSON AND WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot, and making no warranty whatever.
- VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.
- VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots un-cleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale.



CATALOGUE.

First Day's Sale.

On THURSDAY, MAY 13, 1909,

AT ONE O'CLOCK PRECISELY.

PICTURES.

CONTINENTAL SCHOOLS.

TH. DE BOCK.

1 THE RETURN OF THE FISHING-BOATS

160

15 in. by 22 in.

Scott, Fowler

cost £27

J. BOSBOOM.

2 THE INTERIOR OF A CATHEDRAL, with figures

230

On panel—8 in. by 10 in.

Libson

Exhibited at the Guildhall, 1903

See Illustration

cost £48

J. BOSBOOM.

- 115 3 THE INTERIOR OF A CHURCH, with two peasant-women and
a child
Wallis On panel— $9\frac{3}{4}$ in. by $7\frac{1}{4}$ in.

C. DE COCK, 1876.

- 28 4 A RIVER SCENE, with an angler; a watermill and cottages
in the distance
Bremer 11 $\frac{1}{2}$ in. by 16 $\frac{3}{4}$ in.

J. B. C. COROT.

- 1450 5 THE WOODCUTTERS Corot - £ 410.
(200) The edge of a wood, with two woodmen sawing the
Scott & Fether trunk of a tree, in the foreground; a high bank on the
right
23 in. by 32 $\frac{1}{2}$ in.
From the Collection of H. Wills, Esq.
See Illustration





J. B. C. COROT.

6 ENTRÉE AU VILLAGE DE COUBRON

1800 (500) A road by the side of a stream leading to the village,
 with peasant-women, horse and cart; trees on the left
Scott & Fowler.

$17\frac{3}{4}$ in. by $23\frac{1}{2}$ in.

From the Collection of M. Hecht

See Illustration

J. B. C. COROT.

2800 7 THE FERRY *cost £350*
 (1000) A woody river scene, with two figures in a punt; a
Boussod, V. building in the distance
 17 $\frac{1}{4}$ in. by 23 $\frac{1}{2}$ in.

From the Collection of the late Viscount Powerscourt

See Illustration





J. B. C. COROT.

8 LA CHAUMIÈRE DES DUNES

1350 A sandy path by a lake, with three peasant-women
 gossiping; a cottage in the distance
Boussod
Valab 17 $\frac{3}{4}$ in. by 21 $\frac{1}{4}$ in.
 From the Collection of Dr. Cambay
 See Illustration

J. B. C. COROT.

9 SOUVENIR D'ITALIE

950 (100) A woodman, near a clump of trees, on the left; a
 Classical building in the distance, on the right: Sunset sky
Scott, Jewell
 15 in. by 24 in.
 From the Bague Collection

J. B. C. COROT.

10 SAINTRY

850 (100) A sandy road scene, with peasants and a cow; a
 harvest-field on the right
Waller
 14 in. by 21 $\frac{1}{2}$ in. 2 3/4 - 15 1/4

From the Collection of M. Ernest May 1890. 12,000 fr.

Sainty; un chemin avec deux vaches et un champ

J. B. C. COROT.

11 A RIVER SCENE, with a peasant-woman and two cows on the right; a clump of trees on the left

820
 On panel—12 $\frac{1}{4}$ in. by 15 $\frac{3}{4}$ in.
arrived Trippe

J. B. C. COROT.

12 UN COUP DE VENT

160

Bakker

A lake scene, with hilly ground and spreading tree on the left; a man in a punt on the right

16 in. by 28 $\frac{3}{4}$ in.*From the Artist's Sale*

J. B. C. COROT.

13 LE PETIT CHAVILLE

190

907

9 $\frac{1}{4}$ in. by 13 in.*From the Artist's Sale*

J. B. C. COROT.

14 THE FISHERMAN'S HUT

210

arwew Type

A landscape, near the coast, with cottage and peasant-

8 in. by 13 $\frac{1}{2}$ in.

J. B. C. COROT.

15 MAISONS À VILLE D'AVRAY

290

907

On panel—13 in. by 7 $\frac{1}{2}$ in.

J. B. C. COROT.

200 16 LE PETIT PONT

20

On panel—5 $\frac{1}{4}$ in. by 3 $\frac{1}{2}$ in.

C. F. DAUBIGNY, 1876.

17 THE HARVEST MOON

1000

(1000)

Obach.

A rivulet, flowing through a woodland glade; the Moon

rising above the trees

On panel—25 in. by 43 in.*From the Collection of Comte Daupias**See Illustration*

1892, nine boards incl. 25, 60 p.





C. F. DAUBIGNY, 1871.

18 LES BORDS DE L'OISE

1800 (500) A row of trees by the side of the river; a man in a punt,
fishing

Scott, Fowler On panel— $13\frac{1}{4}$ in. by $22\frac{3}{4}$ in.

From the Beistegui Collection

Exhibited at the Guildhall, 1898

Exhibited at Wolverhampton, 1902

See Illustration

• C. F. DAUBIGNY.

19 LE PETIT PORT

550

Wallis

A village on a river, with bridge and stranded barge

On panel— $8\frac{1}{2}$ in. by 14 in.

From the Collection of M. A. Donatis

See Illustration

C. F. DAUBIGNY, 1870.

20 BORDS DE RIVIERE

850

Boursoi, Valenciennes

A river scene, with women and a cow near some trees

On panel—11 in. by $18\frac{3}{4}$ in.

From the Collection of F. H. M. Post, Esq., of Amsterdam

C. F. DAUBIGNY, 1874.

21 SUNSET AT SEA

200

Obach

 $20\frac{1}{2}$ in. by 37 in.

C. F. DAUBIGNY, 1870.

22 SEAWEED HARVEST

360

Wallis

cost £120

A coast scene, low tide, with fisherwomen and cart

On panel— $9\frac{1}{2}$ in. by 23 in.

C. F. DAUBIGNY.

23 A LANDSCAPE, with a peasant driving four cows: Evening

100

Obach

effect

 $7\frac{1}{2}$ in. by 13 in.





C. F. DAUBIGNY.

- 24 THE OUTSKIRTS OF A VILLAGE, with a common on
 310 the left, and a rough road by the walls of a garden on the
 right
arranged by On panel— $7\frac{1}{4}$ in. by $13\frac{3}{4}$ in.
 From the Collection of Madame Laura Bedal
 From the Collection of Madame Veuve Jacquard

C. F. DAUBIGNY.

- 25 ON THE SEINE cost - £40.
 430 A view looking across the river; a house-boat lying
 700 *as* against the bank, on the left; ducks on the right
 On panel— $7\frac{1}{4}$ in. by $15\frac{3}{4}$ in.

C. F. DAUBIGNY.

- 26 MOONRISE
 100 A landscape, with a peasant and three cows
 On panel—9 in. by $17\frac{1}{4}$ in.

C. F. DAUBIGNY.

- 27 A ROAD SCENE, near Auvers, with peasants resting; a harvest
 195 field on the right
Wallis On panel— $6\frac{1}{2}$ in. by $12\frac{1}{4}$ in.

N. DIAZ.

- 28 EVENING
 850 A herd of cattle coming down to drink at a pool; a
 tower among trees in the distance
Bussard On panel— $18\frac{1}{4}$ in. by $25\frac{3}{4}$ in.
 See Illustration

N. DIAZ, 1871.

29 AUTUMN IN THE WOODS

Est-£320

460

arrived 7/12

A view in a forest, with a peasant-woman and child
near a poolOn panel—11 in. by $14\frac{3}{4}$ in.

N. DIAZ.

30 A HERD OF CATTLE: SUNSET

360

Reid

On panel—11 in. by 16 in.

N. DIAZ.

31 A LANDSCAPE, with cattle at a pool: Sunset

260

Scott Fowler W

 $8\frac{1}{2}$ in. by $10\frac{3}{4}$ in.

N. DIAZ.

32 A WOODY LANDSCAPE, with a peasant-woman on a road

160

Balkes

On panel—8 in. by $10\frac{1}{4}$ in.

JULES DUPRE.

33 A WOODY LANDSCAPE, with a peasant-woman on a path
(200) leading to a cottage

520

Wallis

 $13\frac{1}{2}$ in. by 18 in.

From the Collection of M. Bertin

See Illustration





JULES DUPRÉ.

- 34 A RIVER SCENE, with a man in a punt, two thatched cottages beyond

520 $7\frac{1}{2}$ in. by $9\frac{1}{2}$ in.
arrived See Illustration
Traph

JULES DUPRÉ.

- 35 A SEA PIECE, with a fishing-boat in a squall

210 $21\frac{1}{4}$ in. by $17\frac{1}{2}$ in.
Wallis

JULES DUPRÉ.

- 36 A VIEW AT BERCK-SUR-MER

80 $7\frac{3}{4}$ in. by $14\frac{1}{2}$ in.
Obach

JULES DUPRÉ.

- 37 A LANDSCAPE, with a river in the foreground: Stormy sky

120 $7\frac{3}{4}$ in. by $9\frac{1}{4}$ in.
arrived Traph

J. VAN ESSEN.

- 38 OLD COTTAGES

36 On panel—16 in. by $8\frac{1}{4}$ in.
Joseph

H. FANTIN-LATOURE, 1872.

- 39 ROSES IN A GLASS VASE

105 11 in. by $8\frac{1}{2}$ in.
Ruegg

The 11 Harpignies cost £2265, & realised £6070.

H. HARPIGNIES, 1897.

40 SOLITUDE

1800

(1000)

A river scene, with high banks, a large tree overhanging the water on the right: Sunset effect

Knaveles

37 in. by 59 in.

Exhibited at the Paris Salon 1897, where it gained the
Médaille d'Honneur

Exhibited at the Guildhall, 1898

Exhibited at Birmingham, 1898

See Illustration

Sold 8 Obach & Co for £500

DEATH OF M. HARPIGNIES.

(FROM OUR OWN CORRESPONDENT.)

30/8/16 PARIS, AUG. 29.

The death is announced of Henri Joseph Harpignies, the painter. Despite his great age—he was born in 1819—he was active to the last.

In Burgundy, where he was living in retirement, M. Harpignies was busy this year painting landscapes which showed but little trace of the weakness of old age.

Henri Joseph Harpignies, whose birthplace was Valenciennes, was educated in Paris under Achard, and afterwards studied for two years in Italy, which he subsequently visited in 1860 with Corot. He was made a Chevalier of the Legion of Honour in 1875. His works figured largely in the collection of the late Mr. Justice Day, and when his collection was dispersed in May, 1909, they realized high prices. The most important of his works in the sale was the picture "Solitude," which was exhibited at the Salon in 1897 and gained for Harpignies the Médaille d'Honneur. This was sold for 1,800 guineas. There was an exhibition of the drawings of M. Harpignies in London in March, 1910.





H. HARPIGNIES, 1895.

41 BORDS DE LA CANCE AUX LOUPS

900 The river flowing to the left, with a punt in the foreground

Kunzeles 23 $\frac{1}{4}$ in. by 32 in.

See Illustration

? over 1 o'clock & day for

H. HARPIGNIES, 1887.

42 COUCHER DE SOLEIL

550 A rocky foreground, with some trees; a distant view over a river

armes 23 $\frac{1}{4}$ in. by 31 $\frac{3}{4}$ in.

H. HARPIGNIES, 1898.

43 LA VIEILLE ROUTE DE FARGIAU A ST. PRIVÉ

620 A sunny road, with children and cows; a farm in the distance

Kunzeles 19 $\frac{1}{2}$ in. by 31 $\frac{1}{2}$ in.

H. HARPIGNIES, 1888.

44 RETURNING HOME: Sunset

520 A rocky landscape, with a faggot-gatherer, his wife, and two children, under some trees

Cremette 20 in. by 28 $\frac{1}{4}$ in.

H. HARPIGNIES, 1869.

45 THE RUINS OF A CASTLE: Evening

600 An old ruined castle in the middle distance; a stream and trees in the foreground

Obach 23 in. by 31 $\frac{3}{4}$ in.

H. HARPIGNIES, 1887.

- 400 46 MOONRISE
A view in the forest of Fontainebleau; the Moon seen
arrived^u through the trees
Tuph $23\frac{1}{2}$ in. by $31\frac{3}{4}$ in.

H. HARPIGNIES, 1889.

- 180 47 AUTUMN: ST. PRIVÉ
 $15\frac{3}{4}$ in. by $12\frac{1}{2}$ in.
Obach

H. HARPIGNIES, 1887.

- 100 48 LA RIGOLE À ST. PRIVÉ
On panel— $8\frac{1}{2}$ in. by 16 in.
Bernheim

H. HARPIGNIES, 1896.

- 55- 49 LA LUNE: Bords de l'Aumance, Allier
On panel—7 in. by $12\frac{1}{2}$ in.
Bakker

H. HARPIGNIES, 1871.

- 55- 50 MOONRISE AT MEUDON
On panel— $4\frac{1}{2}$ in. by $7\frac{3}{4}$ in.
Preyer

A. HERVIER.

- 28 51 A FRENCH MARKET
Joseph $12\frac{1}{2}$ in. by $15\frac{1}{2}$ in.

E. ISABEY, 1852.

- 320 52 A FISHING VILLAGE, on the coast, with a castle and
fishing-boats: Stormy weather
Bernheim 21 in. by $28\frac{1}{4}$ in.
See Illustration





J. ISRAELS.

53 BONHEUR MATERNEL

400

29 in. by 23 in.

1080

See Illustration

Berubier

J. ISRAELS.

54 THE KNITTER

420

A young peasant-woman, wearing a blue apron, stands
at the door of a shed, knitting

F. Buffa

On panel— $12\frac{3}{4}$ in. by 9 in.

J. Amsterdam

See Illustration

J. ISRAELS.

55 THE SEAMSTRESS

420

On panel—16 in. by $10\frac{1}{4}$ in.

ev

J. ISRAELS.

56 A YOUNG WOMAN, seated by a window, sewing

520

On panel— $13\frac{1}{2}$ in. by 10 in.

arranged by Truff

J. ISRAELS.

57 A MOTHER AND CHILD

500

(100)

The interior of a cottage, with a fisher-woman, seated
near a window, nursing her young child

Buffa

On panel— $12\frac{3}{4}$ in. by $9\frac{1}{2}$ in.

J. ISRAELS.

58 THE ANXIOUS WIFE

cost £126.

610

The interior of a cottage, with a fisherman's young
wife, seated, gazing out of the window ; a dog stands watch-
ing her

Ehrlich

On panel—11 in. by 8 in.

Exhibited at the Guildhall, 1903





CH. JACQUE.

59 THE SHEPHERDESS

1680 A landscape, at the edge of a wood, with a shepherdess
700th and her dog tending a flock of sheep

$31\frac{3}{4}$ in. by $24\frac{3}{4}$ in.

See Illustration

CH. JACQUE.

60 SHEEP GRAZING

200 A view near a wood, with a flock of sheep feeding in
the foreground; a shepherdess seated on a bank

Bakey 11 in. by $14\frac{3}{4}$ in.

CH. JACQUE.

61 CHICKENS

50 On panel—4 in. by $5\frac{1}{2}$ in.

Reis

J. MARIS.

62 NEAR DORDRECHT

1600

(500)

Obach

Buildings and a windmill on the bank of the river;
barges in the foreground $17\frac{3}{4}$ in. by $28\frac{3}{4}$ in.*See Illustration*





J. MARIS.

63 PLOUGHING

950 16 in. by $28\frac{1}{4}$ in.
Obach See Illustration

J. MARIS.

64 OLD DELFT

1100 Old buildings on the sides of a canal; a boat, near a
 bridge, in the centre
 $21\frac{1}{2}$ in. by $27\frac{1}{2}$ in.

Boussod Valade

J. MARIS.

65 DORDRECHT

1270 20 in. by 24 in.

Preyer & van Hage

J. MARIS, 1870.

66 AT THE WELL

630 A peasant-woman filling a pail of water; a church and
 village in the background

Wallis $15\frac{1}{2}$ in. by $21\frac{1}{4}$ in.

J. MARIS.

67 LES BROUETTIERS DE SABLE

720 A canal near a village, with peasants loading sand into
 a barge

Ev $17\frac{1}{4}$ in. by 20 in.

J. MARIS.

68 AMSTERDAM, FROM THE RIVER

740 $11\frac{1}{2}$ in. by $16\frac{3}{4}$ in.

Preyer

J. MARIS.

69 A STORMY DAY

820

Buffs

A landscape, with windmills and horseman; a barge
on a river, to the left14 in. by $22\frac{1}{2}$ in.

J. MARIS.

70 CHEMIN DE HALAGE

580

Lefevre

A man, on a white horse, on the towing path of a
river $18\frac{1}{2}$ in. by $15\frac{3}{4}$ in.

J. MARIS.

71 A STORMY SEA

Cost £105

320

Boussard

Valade

A heavy sea breaking against a rocky promontory, on
which is a beacon

18 in by 30 in.

Exhibited at the Guildhall, 1903

J. MARIS.

72 WASHERWOMEN BY A STREAM

900

(200)

v

22 in. by $14\frac{3}{4}$ in.

J. MARIS.

73 AMSTERDAM

Cost £80

850

J. Reid

A view on the river, with the town on the left; a
rowing boat in the foreground; barges moored along the
quay $9\frac{3}{4}$ in. by $12\frac{1}{4}$ in.



MS. No. 11.

J. MARIS.

cost £68

74 THE RETURN OF THE FISHING-BOATS

(200)

A horseman and two fisherwomen on the beach,
awaiting the approach of a fishing-boat

600

17 in. by 11½ in.

Preyer

J. MARIS.

75 THE MILL ON THE CANAL

cost £60

330

A view on a canal, with buildings and high windmill,
a barge on the right, and three men punting across the
canal on the left

a. J.

On panel—14 in. by 8 in.

J. MARIS.

cost £60

76 A CANAL AT AMSTERDAM, with a steamer and barges; the town and windmills beyond

(200)

600

On panel—7 in. by 9 in.

Wallis

MATTHEW MARIS, 1871.

77 THE FOUR MILLS

cost £120

(1000)

A town on the further bank of a river; standing well
above the red roofs of the houses are seen four windmills;
a bridge crosses the river on the right; a barge and raft
lying against the bank; a peasant-woman in the fore-
ground

3300

a. Reid

2 Harpau

8½ in. by 11½ in.

From the Collection of the late Viscount Powerscourt

Exhibited at the Guildhall, 1903

See Illustration

Among the pictures we hear of as having gone to America recently are three by Matthew Maris, now in the collection of Mr. James G. Shepherd, of Scranton, Pennsylvania. "L'enfant couchée" was painted in 1873, and "The Baby" two years later, while the artist was still in Paris. The third work, "The Lady of Shalott," belongs to the years between 1880 and 1885, when Matthew Maris was designing for Messrs. Cottier here in London. *MP. 4/12*

MATTHEW MARIS, 1872.

3000 78 FEEDING CHICKENS

cost £ 300.

(1000)

a. Reid

A girl, in buff dress and blue cap, is feeding chickens with some grain which she holds in the fold of her white apron ; foliage background

(Harpur)

13 $\frac{1}{4}$ in. by 8 in.

From the Collection of G. W. Reid, Esq. 07 B VI

Exhibited at the Guildhall, 1903

See Illustration





have purchased at the higher rate and made a loss on the sale. Many of these estates are situated in urban districts, but too far from any town to be required for building purposes. They gain their value entirely as residential property, and they are dependent on a limited supply of purchasers in case of sale. The injustice of the proposed taxation is only equalled by the uncertainty of its incidence, and the enormous expenditure which must be entailed in the working of it.

The main purport of the Bill appears to be to form a huge development fund out of which to support the thousands of poor people who will be thrown out of employment by it.

Yours obediently.

R. O.

TO THE EDITOR OF THE TIMES.

Sir,—I was glad to see Sir Herbert Maxwell's letter on the above subject in your paper this morning. I would, however, like to point out that in many parts of England the rental of agricultural property has fallen 50 and 60 per cent. Therefore, when the owner has paid tithe, rates, land tax, insurance, and agency, it is no longer one-eighth that is required for maintenance and repairs; it is more nearly the residue of the rental.

I am, Sir, your obedient servant,

June 2. _____ A LANDOWNER.

CLEARING UP MISAPPREHENSIONS.

TO THE EDITOR OF THE TIMES.

Sir,—I saw last night, in a copy of the *Westminster Gazette* of the previous day, a sentence stating that there is a good deal of misapprehension about the effect of the Finance Bill upon agricultural land which it is desirable to clear up. This seemed interesting, and became more so to me, as a constant reader of *The Times*, when in the next sentence I found its misapprehensions to be the subject of solicitude. I went on with an argument that seemed by no means clear, and at last, to my relief, found a "concrete case" stated by the writer to illustrate his contention that *The Times* tried to spoil the Bank Holiday for landowners by a wholly false alarm. Here is the concrete case:—

"A landowner has agricultural land the original site value of which he declares to be £2,500. He can prove that £500 of this value is due to drainage

Turner ... WILLEM MARIS. 4/6/09

The youngest of the three brothers Maris has not been quite so passionately collected and written-up as Jacob and Matthew; but yet the days are far distant when little pictures and drawings of his could be bought for a few pounds. At the Day sale it was proved that, in the auction room at least, he now ranks with the Barbizon men and with Constable. There is therefore the interest of curiosity about the exhibition of 42 works by him which Mr. McLean's successor, Mr. Cremetti, has arranged in the gallery in the Haymarket; pictures, and a few drawings, of all dates and all sizes. Willem Maris paints landscapes and cattle almost exclusively, without venturing upon the town views of one brother or the romantic figure-subjects of the other. His pictures all give strong and naturalistic renderings of the green meadows, the brimming rivers, and the summer skies of Holland. Now and then, as in the great canvas called "A Dutch Meadow"—it should be "The Banks of a River"—he ventures upon a picture larger than Constable's "six-footers"; and he has tried all dimensions from this down to the little highly-finished cabinet works by which he is best known, and by which his fame will be best preserved. The cattle in the large pictures are roughly and summarily drawn and painted, though the pictures have the great merit of showing the northern sunlight as it really is. In some of the works of middle size the painter is content with what look like rapid notes of what he sees; but they are notes so accurate that one asks for no further elaboration.

Yet the most satisfying things here are such little gems as Nos. 3 and 37, a pair of dainty, highly-finished landscapes with cattle, as perfect technically as if Adrian Van de Velde had painted them, and yet entirely modern in feeling. Reputation in art is so much a matter of accident or *rèclame*, and is so often unjust, that it should never be assumed to be the true measure of a man's value; and in our opinion the actual reputation of all the three brothers Maris, like that of several other Dutch and French painters of the present and the last generation, is unfairly high. But they are all interesting painters, and the youngest brother ought not by any means to be extinguished by the other two.

W. MARIS.

79 MILKING-TIME

Cost- £64

460

A peasant-woman and two cows at the edge of a wood

22½ in. by 15½ in.

Lefevre

Exhibited at the Guildhall, 1903

See Illustration

W. MARIS.

80 SPRING-TIME

400

A landscape, with a farmstead, and cattle near a pool

On panel—10¾ in. by 8¼ in.

W

Exhibited at the Guildhall, 1903

W. MARIS.

81 L'HEURE DE TRAITE

Cost- £64

570

A milkmaid and two cows by a stream

19½ in. by 22¼ in.

W

W. MARIS.

82 A WOODY STREAM, with ducks

400

15¾ in. by 12½ in.

W

W. MARIS.

Cost- £30.

83 CATTLE IN A PASTURE; a barn among trees, and a windmill
in the distance

360

On panel—8 in. by 10¾ in.

W

W. MARIS.

84 A GREY DAY: ON THE COMMON

cat-B 35

350

before

A shepherd and sheep by the edge of a lake

 $9\frac{3}{4}$ in. by $16\frac{1}{2}$ in.

E. VAN MARCKE.

85 CATTLE RESTING IN A PASTURE

700

Boussan

 $12\frac{1}{2}$ in. by $20\frac{1}{2}$ in.

A. MAUVE.

86 TROUPEAU DE MOUTONS SOUS BOIS

2700

(1200)

A peasant driving a flock of sheep under the shade of a wood

Reinhart
Chicago.

One of the two finished pictures, not signed, found in the artist's studio after his death

 $19\frac{1}{4}$ in. by $35\frac{1}{4}$ in.

Exhibited at the Guildhall, 1903

See Illustration

Sold 5 day 30 back for \$150 in '88





A. MAUVE.

87 LISIERE DE BOIS

2020

A shepherdess and a flock of sheep on a sandy common
at the edge of a beech wood

Boussard 21 $\frac{1}{4}$ in. by 29 $\frac{1}{2}$ in.

Volau See Illustration

Sold a day & a half for £120 in '87

A. MAUVE.

88 FIN D'AUTOMNE

640

A road scene, with a peasant-woman carrying faggots
20 in. by 12 in.

Preyer

A. MAUVE.

89 MARSH-LANDS: EVENING

cost £70

650

23 in. by 35 $\frac{1}{4}$ in.

Exhibited at the Guildhall, 1903

Druckler

A. MAUVE.

90 THE WOOD-CART

cost £42

600

11 $\frac{1}{2}$ in. by 19 $\frac{1}{4}$ in.

each

A. MAUVE

91 THE TOWING-PATH

700

A peasant, in red coat, with four horses and a dog,
approaching along the bank of a river: Evening

Wadli

On panel—7 $\frac{3}{4}$ in. by 12 $\frac{1}{2}$ in.

A. MAUVE.

92 A SHEPHERD AND HIS FLOCK

cat-130

720

On panel— $7\frac{3}{4}$ in. by $12\frac{3}{4}$ in.

Kneveler

A. MAUVE.

93 A YOUNG BULL, LYING DOWN

cat-160

190

15 in. by 23 in.

Exhibited at the Guildhall, 1903

Ruegg

H. W. MESDAG.

94 A THREATENING SKY

130

A view on the beach at Scheveningen, with stranded boats and numerous fisherfolk

Huggins

 $18\frac{1}{2}$ in. by $30\frac{1}{4}$ in.

Exhibited at the Guildhall, 1903

H. W. MESDAG.

95 A STORMY SUNSET

70

A sandy shore, with four shrimpers

Joseph

 $16\frac{1}{2}$ in. by $39\frac{1}{2}$ in.

Exhibited at the Guildhall, 1903

H. W. MESDAG.

96 FISHING-BOATS, putting out to sea

35

Obach

On panel— $12\frac{1}{4}$ in. by $9\frac{3}{4}$ in.

L. METTLING.

97 PREPARING DINNER

22 *Ruegg* On panel—9 in. by 7 in.

G. MICHEL.

98 A LANDSCAPE, with a windmill on rising ground: Squally weather

58 *Bakker* 19½ in. by 27¼ in.

G. MICHEL.

99 A WOODY ROAD SCENE, with a cottage, horseman and figures

48 *do* 20 in. by 26½ in.

G. MICHEL.

100 A WOODY LANDSCAPE, with cottages and peasants

42 *Shebhera* 20 in. by 26½ in.

G. MICHEL.

101 THE COMING STORM

34 *Bakker* A landscape, with a windmill and cottages on the right
14¼ in. by 17½ in.

G. MICHEL.

102 THE OLD MILL

1687. On panel—6½ in. by 9½ in.

J. F. MILLET.

5000 103 THE GOOSE-MAIDEN

Blaker

(500)

A peasant-girl standing in the foreground, leaning on a stick; a flock of geese by a stream behind her; in the background, a green hill, on which a cow is grazing

12 $\frac{1}{4}$ in. by 9 $\frac{1}{2}$ in.

From the Collection of J. McGavin, Esq., of Glasgow

See Illustration

sent to day by black for £3400

J. F. MILLET.

330 104 THE VILLAGE OF GREVILLE

Walker

cost £240

A peasant-woman, driving sheep through the village; a boy with a horse on the left: Evening effect

14 $\frac{1}{4}$ in. by 17 $\frac{1}{2}$ in.

From the Collection of H. Hill, Esq.

Exhibited at Wolverhampton, 1902

J. F. MILLET.

600 105 LES NAGEURS

20

On panel—8 $\frac{3}{4}$ in. by 12 $\frac{1}{2}$ in.

From the Collection of M. de Ghys

From the Collection of M. E. Petit

A. T. J. MONTICELLI.

315- 106 LADIES OF THE COURT, in a wood, with a dwarf and attendants

20

On panel—20 $\frac{1}{4}$ in. by 27 in.





F. MURA.

107 OLD HOUSES

50 20 $\frac{3}{4}$ in. by 13 $\frac{1}{2}$ in.
Obach

A. NEUHUYS.

108 THE SPINNING-WHEEL

110 15 $\frac{1}{4}$ in. by 12 in.
Blakes

J. NEUHUYS, 1876.

109 A RIVER SCENE, with a windmill, and a man in a punt

50 On panel—9 in. by 17 $\frac{1}{4}$ in. cost- £ 14
Preyer

TH. ROUSSEAU.

110 A RIVER SCENE, with a man fishing from a punt

520 200 On panel—12 in. by 15 $\frac{1}{2}$ in.
From the Collection of M. Pecarère
Obach Exhibited at Wolverhampton, 1902
See Illustration

TH. ROUSSEAU.

111 A VILLAGE AMONG TREES: SUNSET

82 Peasant-women in the foreground
Obach On panel—14 $\frac{1}{2}$ in. by 12 $\frac{1}{2}$ in.

TH. ROUSSEAU.

112 AN ITALIAN PASS, with two figures and a dog on a
road; a diligence approaching in the distance85 8 $\frac{1}{2}$ in. by 12 $\frac{3}{4}$ in.
unver Trippe

cost- £ 480

cost £ 100

TH. ROUSSEAU.

113 A VIEW OVER A VALLEY

75 Obach

5 in. by $8\frac{3}{4}$ in.*From the Collection of M. Alfred Lebrun*

TH. ROUSSEAU.

114 THE SETTING SUN

260

On panel— $5\frac{1}{2}$ in. by $3\frac{1}{4}$ in.

Wallis

PH. SADÉE.

115 BREAKING UP THE WRECK

50

On panel— $7\frac{1}{2}$ in. by $9\frac{1}{2}$ in.

Obach

E. SCHINDLER, 1878.

116 A RIVER SCENE, with a village and windmills on the further bank; a punt in the foreground

70

Joseph

 $21\frac{1}{4}$ in. by 30 in.

C. TROYON.

117 THE RETURN OF THE FLOCK

420

Bousson

Kalabur

A shepherd, with his flock, on a rough road across a common: Sunset

On panel— $9\frac{3}{4}$ in. by $15\frac{1}{2}$ in.*See Illustration*





F. ZIEM.

118 THE PORT OF MARSEILLES

420 26 in. by 20 $\frac{3}{4}$ in.*See Illustration**Bernheim*

ENGLISH SCHOOL.

MORTIMER MENPES.

119 A JAPANESE STREET

5- On panel—10 in. by 7 $\frac{1}{4}$ in.*Hallamley SK*

ALBERT MOORE.

120 AT THE CUPBOARD

12 $\frac{3}{4}$ in. by 4 $\frac{3}{4}$ in.70 *Blakes*

S. PROUT.

121 THE GEORGE INN, GLASTONBURY

6 as 18 $\frac{1}{2}$ in. by 13 $\frac{3}{4}$ in.

J. M. SWAN, R.A.

122 A LIONESS AND CUBS, RESTING

20 $\frac{1}{2}$ in. by 25 in.65 *Wallis*

G. VINCENT.

123 A WOODY ROAD, with a peasant and cow

11 in. by 14 $\frac{1}{4}$ in.2 *Joseph**End of First Day's Sale*

(13)

C

£ 75. 110. 14. 0

Cost £37,500.

Second Day's Sale.

On FRIDAY, MAY 14, 1909,

AT ONE O'CLOCK PRECISELY.

DRAWINGS.

CONTINENTAL SCHOOLS.

D. A. C. ARTZ.

100 124 THE SEWING-SCHOOL
Hindley 21½ in. by 30 in.

cost £20

D. A. C. ARTZ.

55 125 THE HAPPY FAMILY
Cremette 18½ in. by 24¾ in.

cost £50

D. A. C. ARTZ.

105 126 RESTING BY THE WAY
ag 14½ in. by 20 in.

cost £65

D. A. C. ARTZ.

65 127 A SHEPHERDESS KNITTING
g 47 21 in. by 13½ in.

cost £40

V. BAUFFE.

128 ALONG THE CANAL

33 Joseph $17\frac{3}{4}$ in. by $26\frac{1}{4}$ in.

B. J. BLOMMERS.

129 THE RETURN OF THE FISHING-BOATS

220 Rein $14\frac{1}{2}$ in. by $21\frac{1}{2}$ in.

cost £70

B. J. BLOMMERS.

130 ANXIOUS MOMENTS

140 Rein $13\frac{3}{4}$ in. by $20\frac{1}{2}$ in.

cost £70

B. J. BLOMMERS.

131 THE FISHERMAN'S WIFE AND CHILD

230 Lepeve 21 in. by $14\frac{1}{4}$ in.

TH. DE BOCK.

132 ON THE MAAS

42 $12\frac{1}{4}$ in. by 19 in.

cost £10

TH. DE BOCK.

133 A DUTCH TOWN ON A CANAL

40 $9\frac{3}{4}$ in. by $14\frac{1}{4}$ in.

cost £12

TH. DE BOCK

134 THE FISHING-FLEET: Evening

50 10 in. by $19\frac{3}{4}$ in.

cost £13

Rungay

TH. DE BOCK.

135 LOW TIDE

14 $6\frac{1}{2}$ in. by $9\frac{1}{2}$ in.

cost £13

F. BOGGS.

- 8 136 FISHING-BOATS AT ANCHOR
15 in. by 21 in.

F. BOGGS.

- 19 137 AT ROTTERDAM
11 $\frac{1}{4}$ in. by 15 $\frac{1}{2}$ in.

J. BOSBOOM, 1887.

- 460 138 THE INTERIOR OF A CHURCH, with a peasant-woman and
child
Rein 26 in. by 18 $\frac{1}{2}$ in.

J. BOSBOOM. *cost £60*

- 370 139 THE INTERIOR OF A CHURCH, with figures
Preyer 17 $\frac{1}{2}$ in. by 12 $\frac{1}{2}$ in.

J. BOSBOOM. *cost £75*

- 130 140 THE INTERIOR OF A STABLE, with a peasant-woman
Kruger 14 in. by 21 $\frac{1}{2}$ in.

J. BOSBOOM. *cost £63*

- 195 141 THE INTERIOR OF A SHED, with peasant-women and a child
Boffa 14 $\frac{1}{2}$ in. by 21 $\frac{1}{2}$ in.

J. BOSBOOM. *cost £60*

- 220 142 THE NAVE OF A CHURCH, with numerous figures.
ag Arched top—15 $\frac{1}{2}$ in. by 11 in.

J. BOSBOOM.

- 32 143 A CHAPEL IN HAARLEM CATHEDRAL
ff 5 in. by 7 $\frac{3}{4}$ in.

H. CASSIERS.

144 ON THE SCHELDT

14 $4\frac{1}{2}$ in. by $11\frac{3}{4}$ in.

F. J. DU CHATTEL.

145 BY THE RIVER SIDE

38 57 $13\frac{1}{2}$ in. by $19\frac{1}{2}$ in.

F. J. DU CHATTEL.

146 DRAWING THE NET

20 $12\frac{1}{4}$ in. by 19 in.

F. J. DU CHATTEL.

147 DRYING CLOTHES

21 12 in. by $18\frac{1}{2}$ in.

F. J. DU CHATTEL.

148 THE TOWING-PATH

22 $11\frac{1}{4}$ in. by 19 in.

F. J. DU CHATTEL.

149 A DUTCH VILLAGE

40 11 in. by $18\frac{1}{2}$ in.

F. J. DU CHATTEL.

150 A ROAD BY A RIVER

58 $16\frac{3}{4}$ in. by $11\frac{3}{4}$ in.

J. B. C. COROT.

151 UNDER THE TREES—charcoal

 $8\frac{1}{4}$ in. by 11 in.

80

Sabrin.

C. F. DAUBIGNY.

13 152 A LANDSCAPE: Moonrise—*charcoal*
e 7 11½ in. by 13¾ in.

C. F. DAUBIGNY.

11 3 A DUTCH VILLAGE—*charcoal*
u 4½ in. by 15½ in.

J. VAN ESSEN.

20 154 A RIVER SCENE
oo 8½ in. by 13 in.

J. VAN ESSEN.

33 155 A FARM ON A RIVER
oo 8½ in. by 12¾ in.

J. VAN ESSEN, 1881.

20 156 A DUTCH VILLAGE
oo 8½ in. by 5½ in.

J. VAN ESSEN.

33 157 A PATH NEAR A VILLAGE
oo 10½ in. by 13½ in.

H. FANTIN-LATOURE.

55 158 AURORA—*black and white*
brement 19½ in. by 24 in.

TH. HANRATH.

24 159 RETURNING HOME
 6½ in. by 18½ in.

TH. HANRATH.

15- 160 AMSTERDAM
5 in. by 9 in.

H. HARPIGNIES, 1882.

210 ag 161 LE LOING DEBORDÉ PRÈS ST. PRIVÉ, YONNE
14½ in. by 21¼ in.

H. HARPIGNIES, 1888.

150 Hahn 162 UNE ROUTE DE VILLAGE, OISÈME
13¾ in. by 20 in.

H. HARPIGNIES, 1890.

100 Olach 163 OLIVE-TREES, BEAULIEU
21 in. by 14½ in.

H. HARPIGNIES.

60 87 164 ROUTE DE ST. PRIVÉ, À BLENEAU
10 in. by 14¼ in.

H. HARPIGNIES, 1896.

55 20 165 MEUDON
9¾ in. by 13¾ in.

H. HARPIGNIES, 1883.

70 Preyer 166 A FRENCH FARMSTEAD: Sunset
11½ in. by 17½ in.

H. HARPIGNIES, 1888.

55 87 167 SAULAIE AU BAS MEUDON
10¾ in. by 7½ in.

H. HARPIGNIES, 1885.

- 35 87 168 LE BOIS DE LA TREMELLERIE
10 $\frac{1}{4}$ in. by 7 $\frac{1}{4}$ in.

H. HARPIGNIES.

- 35 w 169 BEAULIEU : Effet de temps-gris
14 in. by 10 in.

H. HARPIGNIES, 1895.

- 25 170 L'ETANG DE LA FABRIQUE, À BRIARE
13 $\frac{3}{4}$ in. by 9 $\frac{3}{4}$ in.

H. HARPIGNIES, 1878.

- 32 171 A FOREST SCENE
9 in. by 11 $\frac{1}{4}$ in.

H. HARPIGNIES, 1890.

- 26 87 172 LES SENTIERS DES LOUPS À BONNY
9 $\frac{3}{4}$ in. by 7 in.

H. HARPIGNIES, 1896.

- 48 ag 173 CANNET : WINTER
9 $\frac{1}{4}$ in. by 6 in.

H. HARPIGNIES.

- 26 87 174 EYZIÉS, DORDOGNE
9 $\frac{1}{4}$ in. by 6 in.

H. HARPIGNIES, 1895.

- 52 w 175 ST. CENERY
8 $\frac{3}{4}$ in. by 11 $\frac{1}{2}$ in.

H. HARPIGNIES, 1881.

- 176 HOTEL DES INVALIDES, PARIS
 14 $6\frac{1}{2}$ in. by $7\frac{1}{4}$ in.

H. HARPIGNIES, 1893.

- 177 BRIARE : Dans les Gares près les Etangs
 20 $9\frac{1}{2}$ in. by $6\frac{3}{4}$ in.

H. HARPIGNIES.

- 178 LES TROIS ARBRES
 40 $7\frac{1}{2}$ in. by $10\frac{3}{4}$ in.

H. HARPIGNIES, 1895.

- 179 ST. CENERY : AN OLD ROAD
 32 $5\frac{3}{4}$ in. by $8\frac{3}{4}$ in.

H. HARPIGNIES, 1888.

- 180 THE SETTING SUN
 36 $7\frac{1}{2}$ in. by $10\frac{3}{4}$ in.

A. HERVIER.

- 181 HANGING OUT CLOTHES
 16 $12\frac{1}{4}$ in. by $8\frac{1}{2}$ in.

A. HERVIER, 1856.

- 182 THE MARKET PLACE, CAEN
 28 $5\frac{3}{4}$ in. by $4\frac{3}{4}$ in.

A. HERVIER, 1850.

- 183 ST. GERMAIN
 12 4 in. by $5\frac{1}{4}$ in.

C. HEURTELOUP, 1876.

- 12 87 184 VLISSINGEN
9½ in. by 13¼ in.

C. HEURTELOUP.

- 10 103 185 A CANAL SCENE, with boats
5¼ in. by 13 in.

H. G. ICKE, 1892.

- 14 obach 186 PORTRAIT OF A LADY, after FRANS HALS—*pen and ink*
22½ in. by 17 in.

H. G. ICKE, 1898.

- 23 87 187 NEAR WIJK BEJ DUURSTEDÉ, after J. VAN RUYSDAEL—*pen and ink*
14½ in. by 17¾ in.

H. G. ICKE, 1898.

- 16 obach 188 A VIEW OF HAARLEM, after J. VAN RUYSDAEL—*pen and ink*
16 in. by 13½ in.

H. G. ICKE, 1898.

- 22 87 189 L'ALLÉE DES FRÈNES, after JAN HACKAERT—*pen and ink*
16 in. by 12½ in.

J. ISRAELS.

- 500 190 THE ANGLER
A peasant, standing under a willow tree, fishing in a stream.
Bruckner 28¼ in. by 23¼ in.

J. ISRAELS.

191 MENDING THE NETS

420 A fisherwoman and her girl on the dunes, mending a
 29 net
 $8\frac{1}{2}$ in. by $16\frac{3}{4}$ in.

J. ISRAELS.

192 SAILING THE TOY BOAT

200 $6\frac{3}{4}$ in. by $9\frac{1}{4}$ in.
 8 27

J. ISRAELS.

193 THE SEAMSTRESS

200 15 in. by $10\frac{3}{4}$ in.
 Scott Fowler 20

J. ISRAELS.

194 A YOUNG FISHER-GIRL, on the beach

210 $6\frac{1}{2}$ in. by $10\frac{3}{4}$ in.
 Cornell

J. ISRAELS.

195 THE YOUNG FISHWIFE

285- $10\frac{1}{2}$ in. by $7\frac{1}{4}$ in.
 Scott Fowler 20

J. ISRAELS.

196 READING THE LETTER

42 21 in. by 14 in.

J. ISRAELS.

197 A MOTHER AND CHILD—pencil

18 $9\frac{3}{4}$ in. by $7\frac{1}{4}$ in.

CH. JACQUE.

198 A L'ABREUVOIR—pen and ink

7 $7\frac{3}{4}$ in. by $10\frac{1}{4}$ in.

K. KLINKENBERG.

- 44 199 AT THE HAGUE
11 in. by 20 in.

JULES LESSORE.

- 9 200 GREENWICH HOSPITAL
 $6\frac{3}{4}$ in. by $9\frac{3}{4}$ in.

JULES LESSORE.

- 18 201 ROTHERFIELD VILLAGE
8 in. by $13\frac{1}{4}$ in.

JULES LESSORE.

- 10 202 ROMSEY CHURCH DOOR
 $9\frac{3}{4}$ in. by $6\frac{3}{4}$ in.

J. MARIS.

- 1350 203 DORDRECHT CATHEDRAL
Obach (600) $20\frac{1}{2}$ in. by 30 in.

cost £180

J. MARIS.

- 420 204 THE OLD MILL
Gibson $15\frac{1}{2}$ in. by 12 in.

J. MARIS.

- 340 205 DELFT
Lepere 13 in. by $15\frac{1}{2}$ in.

cost £42

J. MARIS.

- 370 206 PLOUGHING
Buppa $10\frac{1}{2}$ in. by 14 in.

cost £35

J. MARIS.

cost £ 40

270 207 A DUTCH TOWN ON A CANAL
before 9 in. by 18 in.

J. MARIS.

cost £ 35

560 208 THE PLOUGH
as 8 $\frac{3}{4}$ in. by 14 in.

J. MARIS.

cost £ 40

440 209 A TOWN ON A RIVER
before 9 $\frac{1}{4}$ in. by 12 in.

J. MARIS.

cost £ 42

370 210 ON THE TOWING-PATH
within 11 $\frac{1}{4}$ in. by 9 in.

J. MARIS.

400 211 A RAINY DAY
as 9 $\frac{3}{4}$ in. by 15 in.

J. MARIS.

200 212 A FISHING-BOAT PREPARING TO START
Kunze 12 $\frac{1}{2}$ in. by 8 $\frac{1}{2}$ in.

J. MARIS, 1877.

240 213 A WINDMILL ON A CANAL
Buffa 11 $\frac{1}{2}$ in. by 8 $\frac{1}{2}$ in.

cost £ 42

J. MARIS.

110 214 DEVOTION
do 12 in. by 7 $\frac{3}{4}$ in.

J. MARIS.

200 215 A BRIDGE OVER A DYKE

cat. p. 36

before 11 $\frac{3}{4}$ in. by 7 $\frac{3}{4}$ in.

W. MARIS.

300 216 SPRING-TIME

cat. p. 44

ev

A meadow, with cattle and ducks; a pool in the foreground

19 $\frac{1}{4}$ in. by 26 $\frac{3}{4}$ in.

W. MARIS.

cat. p. 52

260 217 MILKING-TIME

ev

A pasture, with cows; one of which a peasant is milking

14 $\frac{1}{2}$ in. by 20 $\frac{3}{4}$ in.

A. MAUVE.

1350 218 RETURNING TO THE FOLD

*(500)**Preyer*

A shepherd and a peasant-woman, with a dog, driving sheep into a barn

17 in. by 25 in.

A. MAUVE.

740 219 OPENING THE GATE

907

A shepherd, with some sheep, at the gate of a pasture.

10 $\frac{1}{2}$ in. by 16 $\frac{1}{2}$ in.

A. MAUVE.

610 220 LEAVING THE FOLD

Wallis

A shepherd and his dog, standing at the door of a shed through which the sheep are passing out

10 $\frac{1}{2}$ in. by 14 $\frac{3}{4}$ in.

A. MAUVE.

221 THE RETURN OF THE FLOCK.

21 in. by $17\frac{1}{4}$ in.

900

Buffa

A. MAUVE.

222 HAYBARNES—*chalk* $10\frac{1}{4}$ in. by 17 in.

20

A. MAUVE.

223 THE EDGE OF A WOOD—*chalk* $10\frac{1}{4}$ in. by $13\frac{3}{4}$ in.

22

A. MAUVE.

224 CROSSING THE HEATH—*chalk* $8\frac{1}{2}$ in. by $11\frac{1}{2}$ in.

22

E. VAN DER MEER.

225 A RIVER SCENE, WITH A PUNT

 $12\frac{1}{2}$ in. by $20\frac{1}{4}$ in.

11

A. MENZEL, 1875.

226 DEVOTION—*chalk* $8\frac{1}{4}$ in. by 5 in.

40

H. W. MESDAG.

227 OFF SCHEVENINGEN : Fishing-boats at anchor

 $20\frac{1}{2}$ in. by 29 in.

45

black

H. W. MESDAG.

228 A FISHING-VILLAGE

21 in. by $29\frac{1}{4}$ in.

60 20

H. W. MESDAG.

75 229 THE ARRIVAL OF THE FISHING-BOATS: Evening
obach 21 in. by $29\frac{1}{4}$ in.

H. W. MESDAG, 1894.

55 230 FISHING-BOATS AT ANCHOR
ob $20\frac{1}{4}$ in. by 29 in.

H. W. MESDAG.

45 231 WAITING FOR THE FISHING-BOATS
ob $13\frac{1}{4}$ in. by $20\frac{1}{4}$ in.

cost £ 24

H. W. MESDAG

40 232 FISHING-BOATS ANCHORED NEAR THE BEACH
ob 17 in. by $10\frac{1}{4}$ in.

H. W. MESDAG.

30 233 FISHING-BOATS IN FULL SAIL
87 $9\frac{3}{4}$ in. by 14 in.

H. W. MESDAG.

26 234 DIRTY WEATHER
obach $12\frac{1}{2}$ in. by $9\frac{1}{2}$ in.

F. P. TER MEULEN.

50 235 RETURNING FROM PASTURE
Chremeth $10\frac{1}{2}$ in. by $22\frac{1}{2}$ in.

cost £ 24

J. F. MILLET

20 236 RESTING *chalk*
obach $13\frac{3}{4}$ in. by $11\frac{3}{4}$ in.

J. F. MILLET.

32 237 IN THE CORNFIELD—*chalk*
 29 8 $\frac{1}{4}$ in. by 11 in.

J. F. MILLET.

21 238 IN THE WOOD—*chalk*
 57 11 $\frac{1}{2}$ in. by 18 $\frac{1}{2}$ in.

J. F. MILLET.

33 239 AT BARBIZON—*chalk*
 7 $\frac{3}{4}$ in. by 12 in.

J. F. MILLET.

19 240 A LANDSCAPE, with buildings—*chalk*
 20 9 in. by 11 $\frac{1}{2}$ in.

J. F. MILLET.

31 241 THE HAYCART—*chalk*
 20 5 $\frac{3}{4}$ in. by 9 in.

J. F. MILLET.

20 242 WINTER: A forest road—*chalk*
 Tough 16 $\frac{1}{4}$ in. by 10 in.

J. F. MILLET.

21 243 A COUNTRY LANE—*chalk*
 20 5 $\frac{3}{4}$ in. by 3 $\frac{1}{4}$ in.

F. MURA.

8 244 ON THE THAMES AT GRAVESEND—*charcoal*
 97 12 in. by 19 in.

F. MURA.

- 17 245 A SHEPHERD AND HIS FLOCK—*charcoal*
13 in. by 19½ in.

F. MURA.

- 14 246 UNLOADING FISH—*charcoal*
16¼ in. by 10¼ in.

F. MURA.

- 13 247 ON THE BEACH—*charcoal*
10½ in. by 16½ in.

F. MURA.

- 12 248 A RIVER SCENE, with figures and boat—*charcoal*
10¼ in. by 15 in.

F. MURA.

- 20 249 THE BRIDGE; and A MILL IN WINTER—*charcoal, a pair* 2
8¼ in. by 13 in.

F. MURA.

- 9 250 A BARGE UNDER SAIL—*charcoal*
12½ in. by 8¼ in.

F. MURA.

- 10 251 A COURTYARD AT GRAVESEND—*charcoal*
13 in. by 8¼ in.

F. MURA.

- 16 252 THE MOUTH OF A RIVER—*charcoal*
9 in. by 13½ in.

H. MUHRMAN.

6 253 EVENING
 $4\frac{1}{4}$ in. by 7 in.

A. NEUHUYS.

254 HIDE AND SEEK
 360 29 in. by 21 in.
Berzow

cost £100

A. NEUHUYS.

255 READING THE BIBLE
 165 27 $\frac{1}{2}$ in. by 19 in.
Preyer

A. NEUHUYS, 1878.

256 THE QUIET HOUR
 250 27 in. by 18 in.
W

A. NEUHUYS.

257 MINDING BABY
 270 14 in. by 19 $\frac{1}{2}$ in.
87

J. NEUHUYS.

258 A RIVER SCENE, with barges
 23 9 in. by 13 $\frac{1}{4}$ in.

J. NEUHUYS, 1880.

259 A WINDMILL ON THE BANKS OF THE SCHELDT
 55 12 in. by 18 $\frac{3}{4}$ in.

G. POGGENBEEK, 1881.

260 A CANAL IN HOLLAND
 58 6 in. by 10 $\frac{1}{4}$ in.

W. C. RIP.

32 261 TWILIGHT
mullen 10½ in. by 14½ in.

W. ROELOFS.

22 262 MATINÉE DE PRINTEMPS
w 13¾ in. by 22¼ in.

cost £ 40

W. ROELOFS.

37 263 THE FISHERMAN
Ruegg 13¼ in. by 20¼ in.

TH. ROUSSEAU.

72 264 IN AUVERGNE
g 7 9 in. by 7 in.

TH. ROUSSEAU.

17 265 A WOODY RIVER SCENE—*chalk*
 5 in. by 7 in.

PH. SADÉE.

60 266 CROSSING THE DUNES
g 07 12 in. by 19½ in.

PH. SADÉE.

28 267 THE FISHERMAN'S FAMILY
Obach 14½ in. by 10½ in.

W. B. THOLEN.

40 268 THE COMING STORM
Buppe 18½ in. by 24¾ in.

W. B. THOLEN.

269 A VILLAGE STREET: Evening
 20 Joseph 18 in. by $9\frac{1}{4}$ in.

E. VERVEER, 1881.

270 LAZY MOMENTS
 14 Cornell $7\frac{3}{4}$ in. by $10\frac{1}{2}$ in.

JAN VROLYK, 1881.

271 A PATH BY A RIVER
 36 & 7 $18\frac{3}{4}$ in. by $13\frac{1}{2}$ in.

J. H. WEISSENBRUCH.

272 HAARLEM
 240 $17\frac{3}{4}$ in. by $26\frac{1}{2}$ in.
 Preyer

J. H. WEISSENBRUCH. cor. £18

273 A RAINY DAY: A pasture, with shepherd and sheep
 85- 10 in. by $16\frac{3}{4}$ in.
 Lefevre

J. H. WEISSENBRUCH. cor. £15.

274 A CANAL, with a windmill, horseman and boat
 55- $8\frac{1}{2}$ in. by 13 in.
 Voskink

J. H. WEISSENBRUCH.

275 AT SEA
 15- & 7 5 in. by 11 in.

H. ZUBER, 1882.

276 SHEEP ON THE DOWNS
 24 & 20 $13\frac{1}{4}$ in. by $19\frac{1}{4}$ in.

H. ZUBER, 1881.

277 ON THE RIVIERA

3 *müller* $11\frac{1}{2}$ in. by $17\frac{1}{4}$ in.

H. ZUBER, 1874.

278 A QUIET STREAM—*black and white*10 *87* $9\frac{3}{4}$ in. by $16\frac{1}{4}$ in.

ENGLISH SCHOOL.

MUIRHEAD BONE.

279 THE SHOT-TOWER—*pencil*20 *obach* $4\frac{1}{2}$ in. by $10\frac{1}{2}$ in.

MUIRHEAD BONE.

280 THE POOL—*sepia*13 *87* $4\frac{1}{2}$ in. by 7 in.

R. CALDECOTT.

281 A STABLE AT VERONA

5- 9 in. by 7 in.

R. CALDECOTT

3 282 VENICE—*pen and ink* $7\frac{1}{2}$ in. by $10\frac{1}{4}$ in.

EARLY ENGLISH SCHOOL.

2 283 A LADY, SEATED—*pencil*9 in. by $6\frac{1}{4}$ in.*Huggins*

AXEL H. HAIG.

- 5- 284 ST. MARK'S, VENICE—*pencil*
15 in. by 10½ in.

G. HITCHCOCK, 1881

- 8 285 THE FISHING-BOAT'S RETURN
11¾ in. by 19½ in.
cornell

A. D. PEPPERCORN.

- 286 EVENING
15-*Joseph* 13 in. by 9 in.

A. D. PEPPERCORN.

- 287 THE VILLAGE OF HORSLEY
13 9 in. by 13 in.
Ruegg

J. M. SWAN, R.A., 1887.

- 288 PROWLING
190 A lion and lioness, in the desert
23¼ in. by 35 in.
Ruegg

P. DE WINT.

- 289 A SUFFOLK LANDSCAPE
69 9 7 6½ in. by 18 in.

FINIS

£19,835. 11.0 — corr ~~£36~~ £6350

London: Printed by WILLIAM CLOWES AND SONS, Limited,
Great Windmill Street, W., and Duke Street, Stamford Street, S.E.

Total 2072 £94,946.5.0

IIAP84-D20952





Prices paid for by Sir John Cay for pictures in to-day's sale.
and also to-morrow's. —

Lot 1. Q. Port	27 . .
2 Booboom	48 . .
5 Corot	410 . .
7 d	350 . .
22 Cautigny	120 . .
25 On de Seine	40 . .
29 Cing	320 . .
58 Israels	126 . .
71 J. Mario	105 . .
73 d	80 . .
74 d	68 . .
75 d	60 . .
76 d	60 . .
77 M. Mario	120 . .
78 d	300 . .
79 W. Mario	64 . .
81 d	64 . .
83 d	30 . .
84 d	35 . .
89 Mausé	70 . .
90 d	42 . .
92 d	30 . .
93 d	60 . .
104 Milleh	240 . .
109 J. Newbury	14 . .
111 Roussier	480 . .
112 d	100 . .

124	aty	70 . .
125	do	50 . .
126	do	65 . .
127	do	40 . . 22
129	B. Ammers	70 . .
131	do.	70 . .
132	De Boek	60 . .
133	do	12 . .
134	do	13 . .
135	do	13 . .
139	P. Boelsson	60 . .
140	do	75 . .
141	d	63 . .
142	do	60 . .
203	J. Mario	180 . .
205	do	42 . .
206	do	35 . .
207	do	40 . .
208	do	35 . .
209	do	40 . .
210	do	42 . .
213	do	42 . .
215	do	36 . .
216	W. Mario	44 . .
217	do	52 . .
231	do	24 . .
235	Ter Menden	24 . .
254	A. Nunkings	100 . .
262	Rolp	40 . .

The estate originally valued at £102,886 of the late SIR JOHN FREDERIC SIGISMUND DAY, of Falkland Lodge, Newbury, Berks, Judge of the High Court of Justice, who died on June 13, 1908, aged 81, has been resworn at £142,143. Mr. Justice Day's collection of pictures and other works of art was sold after his death for a little more than £100,000. 27-7-10

PUNCH, OR THE LONDON CHARIVARI.

PUNCH'S FANCY PORTRAITS.—No. 88.



"O HAPPY DAY!"

MR. JOHN CHARLES DAY, Q.C., APPOINTED TO THE VACANT JUDGESHIP IN QUEEN'S BENCH DIVISION. THE NEXT STEP WILL BE TO TURN DAY INTO KNIGHT, AND MAY IT BE VERY LONG BEFORE THE BREAK OF DAY! IF MR. BARON MARTIN HAD NOT RETIRED, HOW POLISHED THE BENCH WOULD HAVE BEEN WITH DAY AND MARTIN ON IT!

A DAY'S HOLIDAY.

"Mr. Justice DAY was in attendance at Westminster yesterday, ready to take his seat in Court, when it was discovered that in all the Courts the Judges had part-heard cases before them, and, under these circumstances, the services of the new Judge were not available on that day."—Times, June 8.

WHAT did he do with his curious holiday?

Did he go out for what boys call a "lark"?

Did he resolve on a festive and jolly day,

Dining at Greenwich and doing the Park?

Did he rush off to the Royal Academy,

Seeing what painters have borne off the bell;

Or go to Ascot, exclaiming, "I had 'em, I

Think, when I 'sported my blunt' on Rozelle."

Did he walk out with his new robes and wig on him,

Swelling about, a judicial Don?

Or did he fear the boys, seeing this rig on him,

Crying "My Wig! ain't he just 'got 'em on!?"

Did he go home and hold Court, and have fun with it,

Trying the Cook in a regular way,

Sending her off to sham gaol, when he 'd done with it?—

What was your holiday like, Justice DAY?

273 Wisconsin

18.

274

do.

15.

Memo: I think it will be best to mention no
name, but if you think necessary, to
state that if you have been put in
possession of these particulars by a
dealer from whom they were bought
between the years 1879 and 1885.

13.5.09.

7/28

FRENCH AND DUTCH PICTURES.

Messrs. Obach, in New Bond-street, have a little show of 19th century French and Dutch pictures of excellent quality; and, we are glad to welcome a slight change in the character of the collection, possibly in recognition of some remarks of yours made a year ago. We then asked whether there were no fine and sincere French artists of 50 years ago other than our friends of Barbizon, and of moderns besides the venerable Harpignies. Messrs. Obach and their French associates answer the question by producing a fine early example of Francals, a landscape painter who was famous in the sixties, and who was recognized as a *chef d'école* up to the day of his death, a few years ago. They also show us a good Courbet, a charming coast scene by Volon, who did not always paint still-life, and one of the best small works by Fromentin that we remember to have seen. Add the usual number of perfect little portraits, clear, green Daubigny's, a Ziem of the good period, two little Rousseaus, a really fine Mauve, and four or five Harpignies, and it will be seen that the exhibition is as rich as any admirer of the school can wish to see. 17. 5. 09

FRENCH AND DUTCH MASTERS OF THE NINETEENTH CENTURY.

The first picture at Messrs. Obach's Gallery to attract the visitor is Dupré's *View at Berck-sur-Mer* (4), a *tour de force* in the clever way in which the painter renders the flying planes of flat country by blending passages of meticulously painted tiny detail with other passages wherein the same modelling is generalized in a horizontal smear of striated pigment. In an exceptionally good Corot, *Valley of the Seine* (10), forms of more varied character emerge as imperceptibly from a similar central tone, which is more subtly whipped together. A *Country Road* (2), by Harpignies, attains a similar unity by the more obvious expedient of the flash of white road which casts everything else into tone. Rousseau's *Italian Pass* (27) is on its tiny scale a more downright piece of painting than any of these.

WILLEM MARIS. 4. 6. 09

The youngest of the three brothers Maris has not been quite so passionately collected and written up as Jacob and Matthew; but yet the days are far distant when 'little pictures' and 'drawings' of this kind could be bought for a few pounds. At the Day sale it was proved that, in the auction room at least, the now ranks with the Barbizon men and with Constable. There is therefore the interest of curiosity about the exhibition of 42 works by him which Mr. McLean's successor, Mr. Cremetti, has arranged in the gallery in the Haymarket; pictures, and a few drawings, of all dates and all sizes. Willem Maris paints landscapes and cattle almost exclusively, without venturing upon the town views of one brother or the romantic figure-subjects of the other. His pictures all give strong and naturalistic renderings of the green meadows, the brimming rivers, and the summer skies of Holland. Now and then, as in the great canvas called "A Dutch Meadow"—it should be "The Banks of a River"—he ventures upon a picture larger than Constable's "six-footers"; and he has tried all dimensions from this down to the little highly-finished cabinet works by which he is best known, and by which his fame will be best preserved. The cattle in the large pictures are roughly and summarily drawn and painted, though the pictures have the great merit of showing the northern sunlight as it really is. In some of the works of middle size the painter is content with what look like rapid notes of what he sees; but they are notes so accurate that one asks for no further elaboration.

Yet the most satisfying things here are such little gems as Nos. 3 and 37, a pair of dainty highly-finished landscapes with cattle, as perfect technically as if Adrian Van de Velde had painted them, and yet entirely modern in feeling. Reputation in art is so much a matter of accident or *fad*, and is so often unjust, that it should never be assumed to be the true measure of a man's value; and in our opinion the actual reputation of all the three brothers Maris, like that of several other Dutch and French painters of the present and the last generation, is unfairly high. But they are all interesting painters, and the youngest brother ought not by any means to be extinguished by the other two.

FRENCH AND DUTCH PICTURES.

Naturally the dealers favour the masters who in fashion at the moment; and, as Christie's are showing, these at the present time chiefly have to be certain Barbizon and post-Barbizon gain and a small group of Dutchmen. So we have capital selections of work of this class at the Fr. Gallery, 120, Pall-mall, and at Messrs. Tooth's, in Bond-street; and in a day or two a like exhibit will be opened by Messrs. Obach, in conjunction with Messrs. Arnold and Tripp, of Paris. Of Mr. Tooth's it must suffice to say that the works are carefully chosen, and that, as well as the pictures of Corot and his contemporaries, there are some excellent Harpignies and a very beautiful Cazin. Mr. Wallis, at the French Gallery, confine himself to four masters, all living—Josef Israels, Matt Maris, Harpignies, and Lhermitte; and of these the show is the most noteworthy that has been for a long time. In the case of Matthew Maris, has lived in London for many years in close retirement, to see no fewer than 17 of his works gathered in one room will be a surprise to collectors, for means the greater part of the output of one of most unproductive of the first-rate men. For y he is said not to have painted at all, and he was all the slowest and most fastidious of artists. But we have "The Christening," the "Lady with Goats," "Butterflies," and almost all the others that I become celebrated, so that he can really be judged in his beauties and in his limitations. He paints kind of fairyland, and his pictures are "such stuff dreams are made of"; but it is a little difficult to understand the enthusiasts who put him on a level not only with the great men of a distant past, with Whistler. To our mind, by far the finest picture in the room is Josef Israels's "Sheltering from the Storm," which used to be one of the chief ornaments of the late Alexander Young's collection. It is a little unusual in subject—an old shepherd with his flock, in an overclouded landscape; but it presents a great landscape painter Israels is—one in every front rank of modern artists. It is all pleasant to find an exceptional work of a big whose clients, by always demanding the same of thing, have done their best to spoil him. Israels has evidently painted to please himself, not for the market.

"THE FLOGGING JUDGE"

Day (John C. F. S.) His Forbears and Himself. A Biographical Study, by one of his Sons. This is the life of Mr. Justice Day, a man of remarkable personality. "A fine robust character of the Victorian era who attracted wide-spread public attention for nearly 40 years. V Introductions by Cardinal Gasquet and Sir Robert Finlay, K.G. D. 8vo, cloth—Heath, Cranton

Pub. at 10s. 6d. net. Now offered at 4s. (Inland Post.

"On the Bench he became known as the flogging Judge because of his inveterate distrust of the Lombroso school of penologists—it was calculated that in years he inflicted 3,766 lashes on 137 criminals. The study of such a character is in itself a study in its vitality, Rhamadantism in the sense of the word. Justice, is rendered none the less palatable by lapse of time."—Times.

prices paid for the work of the Barbizon School as due to fashion and the collector rather than to any general extension of artistic taste, yet the presence of such pictures in the galleries is never unwelcome. Particularly valuable is the opportunity of seeing a tolerably representative gathering of the work of Matthew Maris, a painter who, along with Rousseau, and in a measure Millet, resisted the temptation to wholesale manufacture for the market to which the others succumbed, and thus thinned down somewhat the substance of their admirable art. The seventeen examples here brought together must constitute an appreciable part of the life-work of an artist whose pictures are extraordinarily rare when we consider the length of his career and the fact that almost from the first he proclaimed his mastery. The portrait of the artist (17), dated 1860, is in many ways the finest work here, and fine in a manner which we hardly expect from Matthew Maris. It shows that he also for a moment accepted the grandiose traditions of the Italian Renaissance, and was capable in this mood of free-handed brushwork as authoritative as that of any old master. The best portraits of our own Alfred Stevens have something of the same air of juggling one mood with the weights handed by our mightier predecessors. This, the set purpose of Alfred Stevens, was never followed up by Matthew Maris; indeed the portrait here is, so far as our own knowledge goes, a solitary example. *Mountain* (2) is one of the finest pictures of his more typical attitude, and except for the extraordinary sincerity of both pictures, it has little in common with No. 17. Mastery is concealed by a choice of subject, a selection of scale which allows extremely elaborate draughtsmanship to pass as first sight as a rather ineffective, if mysterious, innuendo. Examination, however, brings to light the wonderful unity and vividness of this slight web of paint. In imagination we are dragged scrambling along the sudden slopes, across the tortuous excavations of this marvellous stretch of waste land—so dreary, yet so busy with feverish life. This innuendo, which makes a stagnant backguard yield beneath the artist's gaze aspects of momentous import, has here endowed a few square inches of highly wrought paint with marvellous subtlety. It is the special note of Matthew Maris which no imitators have caught, and which he himself could not always secure in such perfection. Other works here show affinities with the more conscious romanticism of George Boughton. *The Prince and Princess* (6) or the *Lady with the Goats* (13) may be mentioned as examples of such less inspired efforts. Even in these, however, the delicate inventiveness of the colour scheme looks very distinguished compared with the rather crude literalism of M. Lhermitte's pastels which rather discordantly hang alongside. Of

MODERN FRENCH AND DUTCH PAINTING AT THE FRENCH GALLERY.

ALTHOUGH we regard the preposterous prices paid for the work of the Barbizon School as due to fashion and the collector rather than to any general extension of artistic taste, yet the presence of such pictures in the galleries is never unwelcome. Particularly valuable is the opportunity of seeing a tolerably representative gathering of the work of Matthew Maris, a painter who along with Rousseau, and in a measure Millet, resisted the temptation to wholesale manufacture for the market to which the others succumbed, and thus thinned down somewhat the substance of their admirable art.

12.6.09
The seventeen examples here brought together must constitute an appreciable part of the life-work of an artist whose pictures are extraordinarily rare when we consider the length of his career and the fact that almost from the first he proclaimed his mastery. The portrait of the artist (17), dated 1860, is in many ways the finest work here, and fine in a manner which we hardly expect from Matthew Maris. It shows that he also for a moment accepted the grandiose traditions of the Italian Renaissance, and was capable in this mood of free-handed brushwork as authoritative as that of any old master. The best portraits of our own Alfred Stevens have something of the same air of juggling once more with the weights handled by our mightier predecessors. This, the set purpose of Alfred Stevens, was never followed up by Matthew Maris; indeed the portrait here is, so far as our own knowledge goes, a solitary example. *Montmartre* (2) is one of the finest pictures of his more typical attitude, and, except for the extraordinary sincerity of both pictures, it has little in common with No. 17. Mastery is concealed by a choice of subject, a selection of scale which allows extremely elaborate draughtsmanship to pass at first sight as a rather ineffective, if mysterious, smudge. Examination, however, brings to light the wonderful unity and vividness of this slight web of paint. In imagination we are dragged scrambling along the sudden slopes, across the tortuous excavations of this marvellous stretch of waste land—so dreary, yet so busy with feverish line. This intimacy, which makes a stagnant backyard yield beneath the artist's gaze aspects of momentous import, has here endowed a few square inches of highly wrought paint with miraculous subtlety. It is the special note of Matthew Maris which no imitators have caught, and which he himself could not always secure in such perfection. Other works here show affinities with the more conscious romanticism of George Boughton. *The Prince and Princess* (6) or the *Lady with the Goats* (13) may be mentioned as examples of such less inspired efforts. Even in these, however, the delicate inventiveness of the colour scheme looks very distinguished compared with the rather crude literalism of M. L'hermitte's pastels which rather discordantly hang alongside. Of these *The Reapers* (47) and *Midday Rest* (51) are respectable examples of their author's honest, but rather uninspired picture making. Quite apart from such work as this, by which he is usually known, is his early landscape *The End of the Day* (61), a fine painting, with the dignity and restraint which belong to sound pictorial structure. Of the works by Joseph Israels the small water-colour *A Sand Barge* (19) is the best, while the remaining one of the four painters represented—M. Harpignies—has an irregular composition *L'Isle de Sable Loire* (38), but is very easy and spontaneous in execution.

FRENCH AND DUTCH PICTURES.

Messrs. Obach, in New Bond-street, have a show of 19th century French and Dutch pictures of excellent quality; and, we are glad to wel a slight change in the character of the collection possibly in recognition of some remarks made a year ago. We then asked whether there were no fine and sincere French artists of 60 ago other than our friends of Barbizon, and moderns besides the venerable Harpignies? M. Obach and their French associates answer the question by producing a fine early example of François, a scape painter who was famous in the sixties, who was recognized as a *chef d'école* up to the of his death, a few years ago. They also show a good Courbet, a charming coast scene by V. who did not always paint still-life, and one of the best small works by Fromentin that we remember to have seen. Add the usual number of perfect Corots, clear green Daubigny's, a Ziem of the period, two little Rousseaus, a really fine M. and four or five Harpignies, and it will be seen the exhibition is as rich as any admirer of the can wish to see. 17.5.09

FRENCH AND DUTCH MASTERS OF THE NINETEENTH CENTURY.

The first picture at Messrs. Obach's Gallery to attract the visitor is Dupré's *View at Berck-sur-Mer* (4), a *tour de force* in the clever way in which the painter rend the flying planes of flat country by blending passages of meticulously painted tiny details with other passages wherein the same modelling is generalized in a horizontal smear of striated pigment. In an exceptionally good Corot, *Valley of the Seine* (1), forms of more varied character emerge as imperceptibly from a similar central to which is more subtly whipped together *A Country Road* (2), by Harpignies, attests a similar unity by the more obvious expedition of the flash of white road which casts everything else into tone. Rousseau's *Italian Pass* (27) is on its tiny scale a more downright piece of painting than any of these.

FAMOUS ARTIST DIES IN POVERTY

Dutch-born Painter's Long Career in London.

The death took place in London yesterday of Mr. Matthew Maris, who was born and registered at The Hague as Matthias Maris. He was 78.

With him (says *The Times*) disappears the last of the three Dutch artist brothers who all became famous. If Matthew was perhaps less known, so that only a very restricted circle of friends was aware that he was recently still alive, it was because he lived as a recluse and in absolute poverty, so much so that he was called "peculiar."

Almost to the last, however, Maris could surprise the few friends who saw him regularly by the brightness and originality of his ideas. Having set his face against what he considered the prostitution of his art, he accepted the natural consequences and lived in a way which few people would like to follow.

The work by him which is known was produced when he was in absolute want of money, and sold for very small sums.

His simplicity was so great that he was often victimised by unscrupulous persons who went to him for money which he did not possess, and then tried to obtain from him works of art. But from these, he would not part, as he never considered them quite finished.

Matthew Maris was the second of the three brothers. The grandfather is said to have been a Bohemian soldier who settled in Holland after the Napoleonic War; his son, the father of the painters, became a printer at The Hague, and it was because he found his own life so hard that, from the beginning, he encouraged his boys to develop their natural talent for drawing and to become artists.

IN THE SIEGE OF PARIS.

With his brother James he was working in Antwerp in 1855, sharing rooms with Alma-Tadema; in 1860 he was in Germany and Switzerland, making sketches and studies, some of which are preserved in the Meşdag Museum in The Hague, and then their home for some years was Paris, where Matthew—peace-loving and physically diminutive, artist—was enrolled in the National Guard and did military service during the siege. He nearly died of cold and starvation, but he came out of the war unwounded. Some time afterwards the late Daniel Cottier, the decorative artist, asked Matthew to help him with designs for stained windows. This was the beginning of his life in London.

He was one of the most marked examples of the so-called "artistic temperament" pure and simple, painting what he liked and when he liked—the "when he liked" being so seldom that his works are extremely rare. The 31 mentioned in the *Stedie* monograph of 1907 include nearly all the works of his maturity.

At sales his pictures have brought very high prices. Two of them sold a few years ago at Christie's for 6,300 guineas and "The Four Mills" fetched 3,400 guineas. For it Maris originally received 150 francs from a Paris firm with the advice not to paint "such rubbish."

A few fine examples of Matthew Maris's work were shown in Pall Mall in 1909, together with the work of three other veteran Continental artists—Israels, L'Hermatte, and Marpignies. Maris's works there were less than 20—included his "Enfant Couché" and "Butterflies," two fantasies—"The Enchanted Wood" and "The Prince and Princess"—and a striking portrait of

WILLEM MARIS. 4/6/09

The youngest of the three brothers Maris has not been quite so passionately collected and written-up as Jacob and Matthew; but yet the days are far distant when little pictures and drawings of his could be bought for a few pounds. At the Day sale it was proved that, in the auction room at least, he now ranks with the Barbizon men and with Constable. There is therefore the interest of curiosity about the exhibition of 42 works by him which Mr. McLean's successor, Mr. Crennetti, has arranged in the gallery in the Haymarket; pictures, and a few drawings, of all dates and all sizes. Willem Maris paints landscapes and cattle almost exclusively, without venturing upon the town views of one brother or the romantic figure-subjects of the other. His pictures all give strong and naturalistic renderings of the green meadows, the beaming rivers, and the summer skies of Holland. Now and then, as in the great canvas called "A Dutch Meadow"—it should be "The Banks of a River"—he ventures upon a picture larger than Constable's "six foosters"; and he has tried all dimensions from this down to the little highly-finished cabinet works by which he is best known, and by which his fame will be best preserved. The cattle in the large pictures are roughly and summarily drawn and painted, though the pictures have the great merit of showing the northern sunlight as it really is. In some of the works of middle-size the painter is content with what look like rapid notes of what he sees; but they are notes so accurate that one asks for no further elaboration.

Yet the most satisfying things here are such little gems as Nos. 3 and 37, a pair of dainty, highly-finished landscapes with cattle, as perfect technically as if Adriaen Van de Velde had painted them, and yet entirely modern in feeling. Reputation in art is so much a matter of accident or *redame*, and is so often unjust, that it should never be assumed to be the true measure of a man's value; and in our opinion the actual reputation of all the three brothers Maris, like that of several other Dutch and French painters of the present and the last generation, is unfairly high. But they are all interesting painters, and the youngest brother ought not by any means to be extinguished by the other two.

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